VOGUE

60c

MARCH 1



Do you see
what we see?
Accessories making
fashion out of clothes

First photographs
of the new
Paris fashions

Jacques Barzun:
"The
Conditions
of Success"

ADVANCED
EDITION



All the romance of Paris is caught in this dazzling new perfume, created, bottled and sealed in France. In any language, Dana's *gai* Bon Voyage says – have a wonderful time – the world is yours!

Bon voyage



Dana
PARIS — NEW YORK

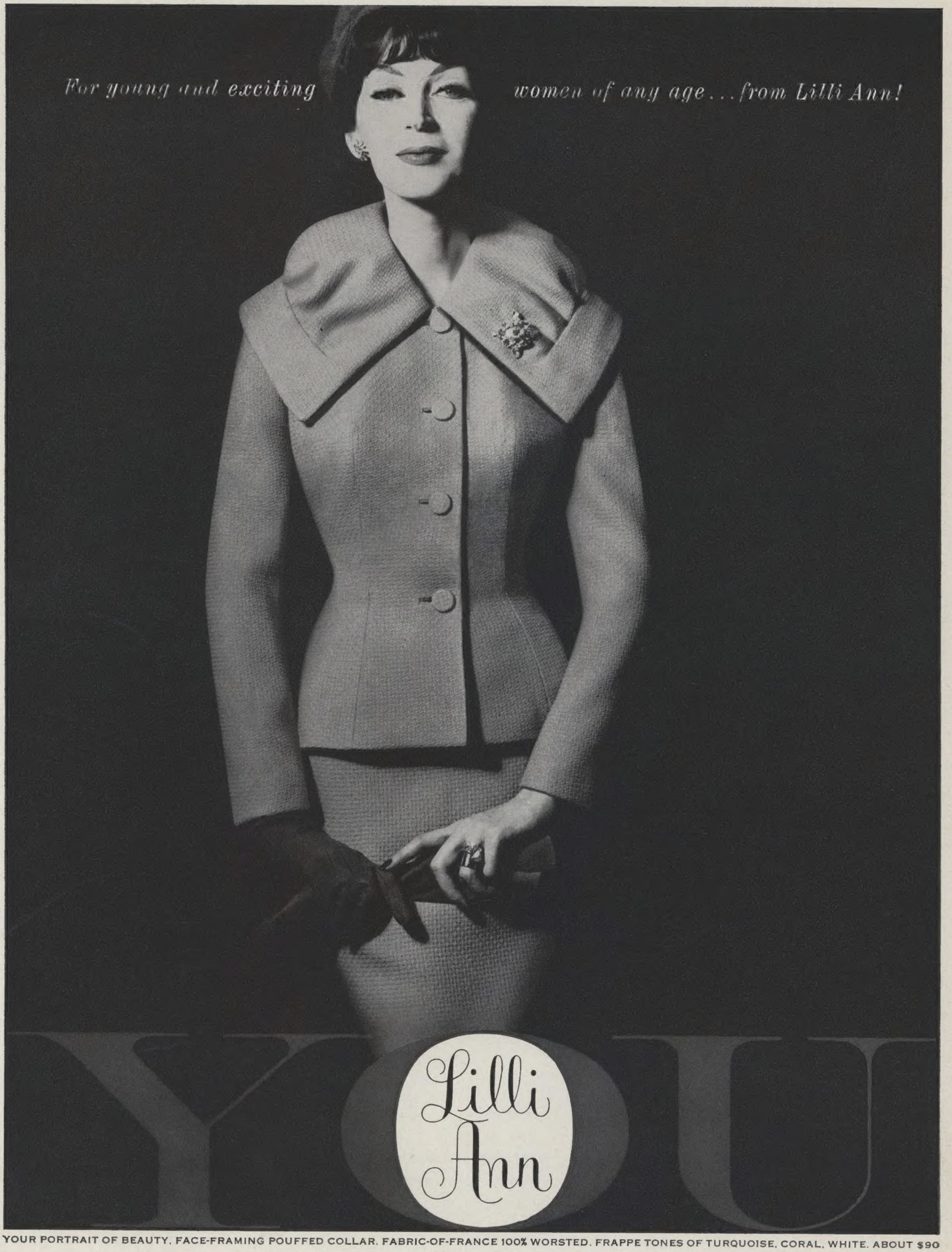


Doing '60: The Space-Print Costume

All wrapped up in one magnificent look, this costume by James Galanos gives an express reading of what the fashion news will be like from now on. Coat sleeves—individual capelets, really. Coat shape—easy but important. Under it—refreshing sleevelessness, and a new down-dip of waistline. The "space" print itself—bark brown on crisp bamboo beige silk. Costume, complete, $735 Dress alone, $310
Misses' Dresses, Fourth Floor

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

For young and exciting *women of any age... from Lilli Ann!*



YOUR PORTRAIT OF BEAUTY. FACE-FRAMING POUFFED COLLAR. FABRIC-OF-FRANCE 100% WORSTED. FRAPPE TONES OF TURQUOISE, CORAL, WHITE. ABOUT $90

LILLI ANN, SAN FRANCISCO • PARIS • NEW YORK

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Vol. 135, No. 5
Whole No. 2035

VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

MARCH 1, 1960



KAREN RADKAI

COVER

Hat news, every flower on the flower—
a halo beret that's a convention of
carnations in natural shades of pink
to winy red silk. This, spring by-play
for tailored tweed or flannel. By
Sally Victor; at Hutzler's; Hudson's;
Marshall Field; I. Magnin.
Grey wool suit by Sarmi (Lesur fabric);
at Bonwit Teller; I. Magnin.
Lipstick with carnation seasoning:
French Spice, by Coty.

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

CHANEL Nº 5 SPRAY COLOGNE



Newest and neatest of life's luxuries: Chanel No. 5 Spray Cologne *(800 measured sprays,* each controlled by the touch of a finger). The classic black-and-gold case travels anywhere. Won't leak. Can't spill. (Women who've discovered it just can't live without it—it's as simple as that).

5.00 plus tax.

CHANEL

© 1959, CHANEL, INC., 1 W. 57TH STREET, N.Y.

LOUISE DAHL-WOLFE

The Suit:

Crux of the Chic Look this Spring . . .

designed here in new beige

by the inimitable Ben Zuckerman

to highlight the prophetic

front-fullness skirt,

the new-shaped jacket.

Superb in French worsted.

Designer Suits

Bonwit Teller

NEW YORK MANHASSET WHITE PLAINS CHICAGO CLEVELAND BOSTON PALM BEACH



Maurice Rentner shortens and widens the sleeves of this Spring's lightly fitted costume; and, for an epicurean flavor, turns it out in wild rice Italian silk, garnished with bindings of onyx brown. Sizes 10 to 16, $350.00. The J. L. Hudson Company, Detroit.

Roses POSED ON SILK SURRAH AND POLISHED OFF WITH SATIN — OUR VIVID SPRING COSTUMING, 159.95

BLACK OR NAVY • DRESS COLLECTIONS,
FIFTH FLOOR IN NEW YORK. HAT BY TATIANA



Very **SAKS FIFTH AVENUE**

NEW YORK • WHITE PLAINS • SPRINGFIELD, N. J. • CHICAGO • DETROIT • BEVERLY HILLS • PHILADELPHIA • PITTSBURGH • ST. LOUIS • SAN FRANCISCO • MIAMI BEACH • SKOKIE

Neiman-Marcus

Dallas
Houston



Roxanne designs for

Samuel Winston

...the pointillist print

tunic coat over a slim

black dress.

Spring Signature 1960.

Hat by Mr. John Coffin



Sheer wool in its own
silk-lined cocoon—
that's costume thinking
of a high order,
and pure Trigère.
395.00, in the Salon

Lord & Taylor

Hood--

Nathalie Nicoli

HATS BY SALLY VICTOR. GLOVES OF DU PONT NYLON BY SUPERB.



does sensational things for your suit life with "Dacron®" POLYESTER FIBER in the blend

Gaining fashion momentum—the pleat suit. More beautiful, more stay-in-shapely than ever because of "Dacron"* polyester fiber. But then, Nathalie Nicoli knows "Dacron" intimately—how it makes pleats into star performers, how it holds the line, come what may. Delights unlimited: these suits with "Dacron" stay crisp and wrinkle-free, full of grace throughout the day. This is the year, the time, the Spring to enjoy the good suit life —and in "Dacron", you'll look your immaculate best every minute.

65% "DACRON" POLYESTER FIBER AND 35% COTTON checks in with a new, young lilt to the Spring suit news—boxed-off jacket, a fling of pleats. Navy, luggage or black with white. Sizes 8-18. About $50.



55% "DACRON" POLYESTER FIBER AND 45% WOOL WORSTED makes crisp news in the fan-pleated suit with a little box jacket. Navy, black, gray, beige. Sizes 8-18. About $100.

Both suits available at Neiman-Marcus, Dallas and Houston; Lord & Taylor, New York; I. Magnin, California and Seattle; Julius Garfinckel & Co., Washington, D. C., and other fine stores everywhere.

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING...*THROUGH CHEMISTRY*

*"Dacron" is Du Pont's registered trademark for its polyester fiber. Du Pont makes fibers, not the fabric or fashions shown. Enjoy THE DU PONT SHOW WITH JUNE ALLYSON—every Monday, 10:30 pm, E.S.T., on CBS-TV.



we like the look of regency dandy...eloquently expressed in a dashing wool costume, frilled with white pique...designed by the house of kunel exclusively for I. MAGNIN & CO.

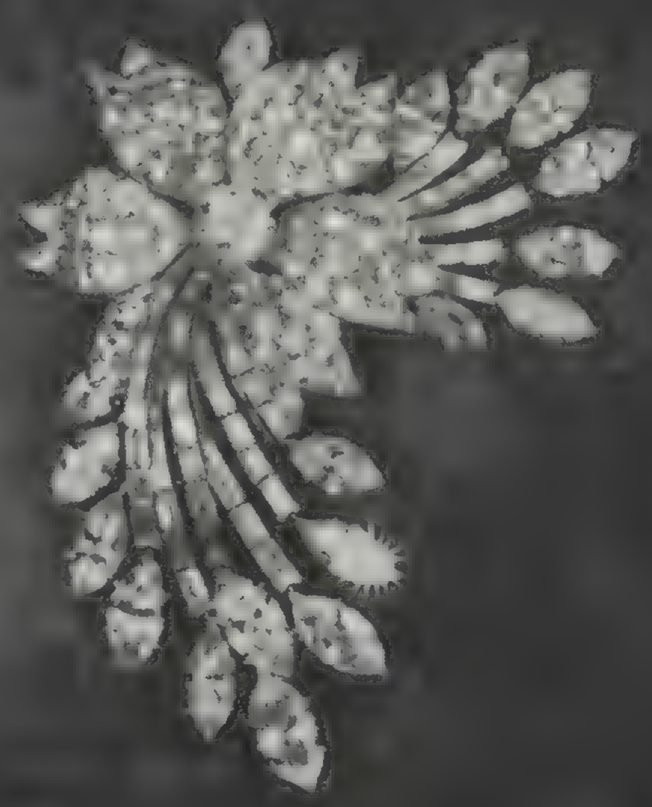
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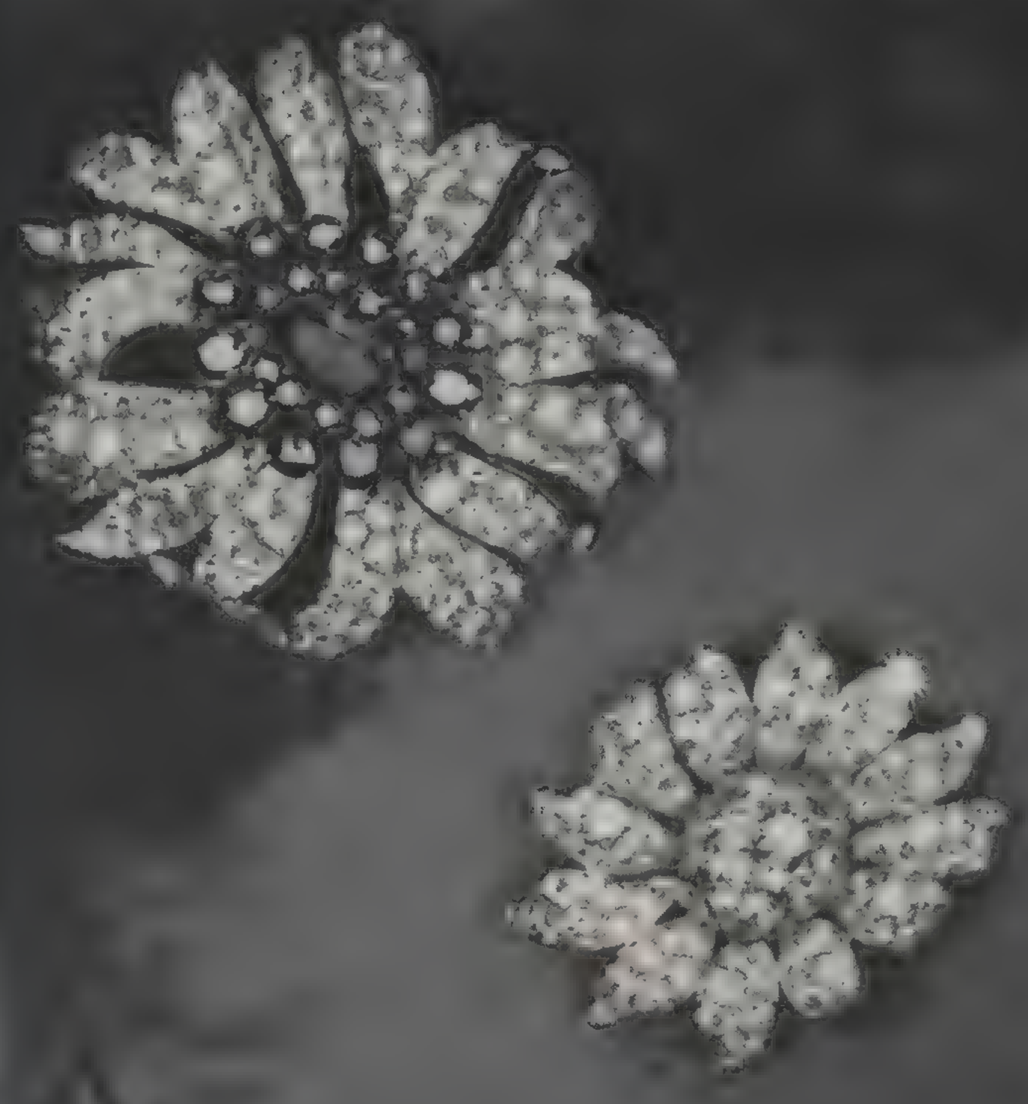

Ben Reig exemplifies Spring in a sterling grey cropped jacket suit of chiffon men's-wear flannel with a white gilet. From our Ben Reig Collection.
UNMISTAKABLY...
TRIBOUT
John Wanamaker
PHILADELPHIA • JENKINTOWN
WILMINGTON • WYNNEWOOD
WESTCHESTER, Yonkers, N. Y

VAN CLEEF & ARPELS

World-Famous French Jewelers

Our precious jewels are a tradition of unsurpassed quality, exquisite craftsmanship, superior design . . . symbols of beauty throughout the world.





744 FIFTH AVENUE, NEW YORK • PALM BEACH • PARIS • LONDON • MONTE CARLO • CANNES • DEAUVILLE • CARACAS

Design copyrighted. Jewels actual size.

Artistry in motion from the Motor City:

1960 OLDSMOBILE sculptured in steel...

JO COPELAND-PATTULLO'S mobile ensemble of imported beige chiffon wool.

Naturally **Himelhoch's**

Detroit



RARELY THERE COMES A GREAT FRAGRANCE...

'INTIMATE'

a fragrance now cherished by smart women as one of the world's seven great fragrances

Revlon

NEW YORK • LONDON • PARIS



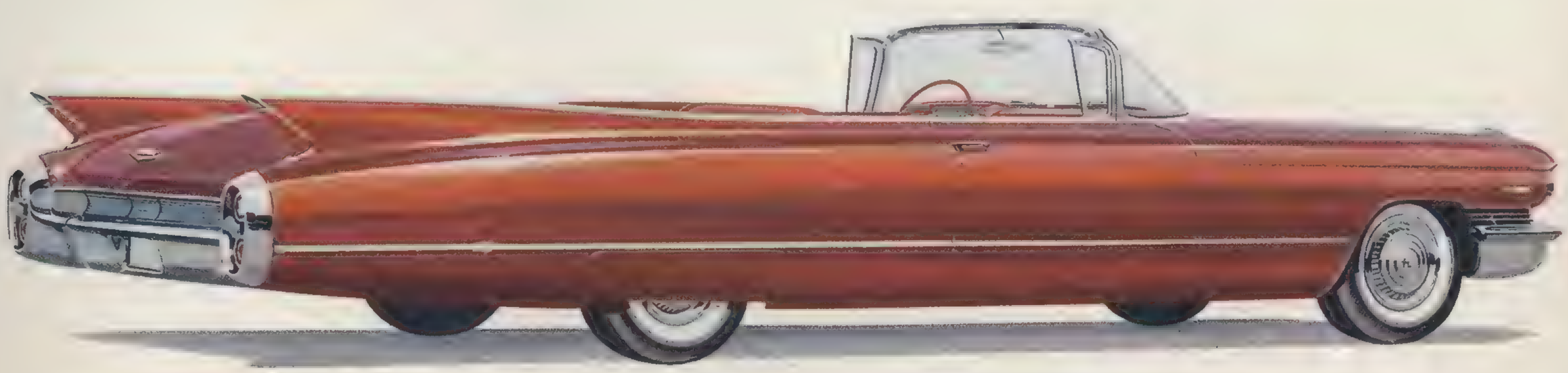

ITS AN
Originala
TAILORED BY ORIGINALA IN EXCLUSIVE STROOCK FABRICS. ORIGINALA, 512 SEVENTH AVENUE, NEW YORK 18



Gowns for mother and daughter
by Alessandra De Paolis
of Ines Da Roma

Whenever a lady rides in a new Cadillac car, she finds the undeniable evidence of quality on every hand—in the faultless tailoring of its fabrics and leathers . . . in the careful crafting of its appointments . . . in the flawless beauty of its finish . . . and in the car's awe-inspiring quietness of operation. A journey in a 1960 Cadillac is the only practical way to appreciate the car's deep, abiding goodness. Why not pay your dealer an early visit? The keys are yours for the asking.

Cadillac



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

Naked eyes are out!



The 'Eye Makers' used here . . . Brown Eyebrow Pencil, Lavender Eye Shadow, Frosted Black Liquid Liner, Black 'Roll-on Mascara'. Her other Revlon make-up: 'Touch-and-Glow' in Misty Rose, Raspberry Icing Lipstick, Frosted Violet Nail Enamel.

Jewels by Van Cleef & Arpels.
Hat by Mr. John. *© Revlon, Inc., 1960.*

'THE LOOK' is in!

Fashion's new way to play up your eyes— brighter in color...bolder in shape!



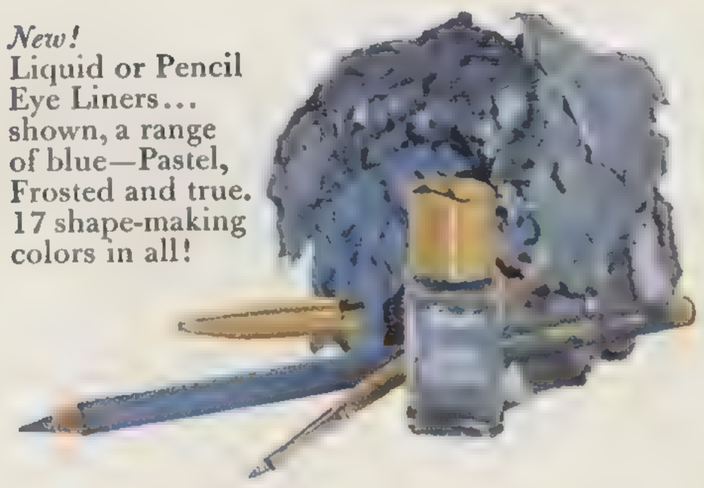
Give in to your divine restlessness with every 'Look' in the book! Now, for the first time, the color, shape and size of your eyes are absolutely up to *you!*

Here is a whole new world of tantalizing fashion colors to play with — to turn your eyes from baby blue . . . to jungle green . . . to glittery gold . . . and back again. *That's 'The Look'!*

Scads of devastating new ideas to shape your eyes to your fancy. *That's 'The Look'!*

Crave almond eyes? Brush on a ribbon of new Liquid Eye Liner above your lashes. Flirty eyes? Just flutter on Frosted 'Roll-On Mascara'. Tiger eyes? Shimmer your upper lids with 'Gold Frosted' Green Pan Shadow. Jewel eyes? Tip your lashes with gold, with silver!

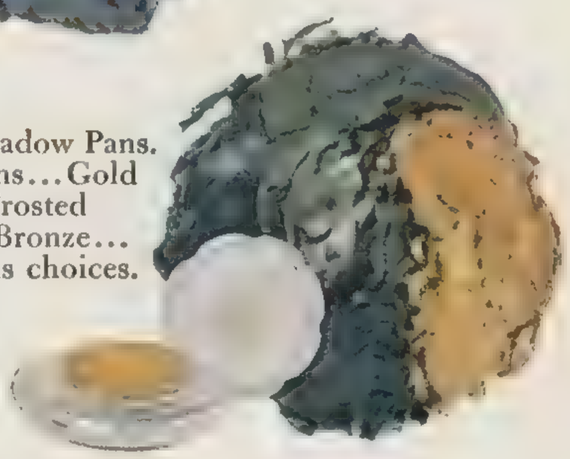
That's 'The Look'! It's the wizard of fashion . . . your entrée to excitement!



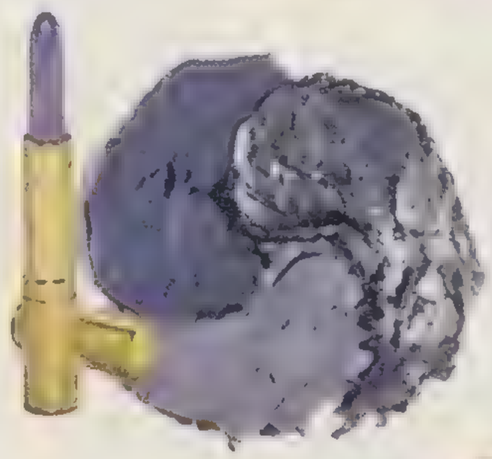
New!
Liquid or Pencil Eye Liners... shown, a range of blue—Pastel, Frosted and true. 17 shape-making colors in all!



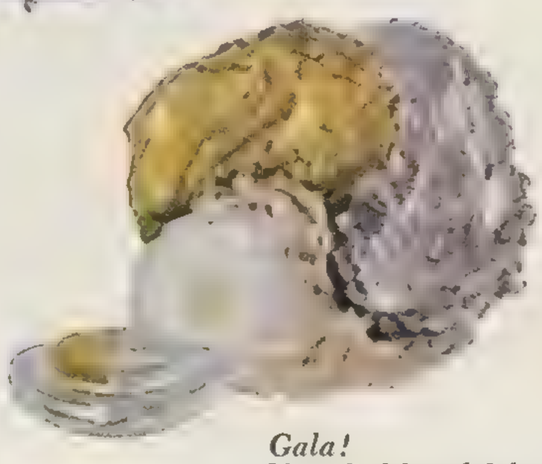
Lush!
'Roll-On-Mascaras' to curl and color lashes...in 20 Frosted and clear shades. Here, tones of Turquoise and Blue-Green.



Brilliant!
Frosted Shadow Pans. Rich Greens...Gold or Silver Frosted and Gold Bronze... 10 precious choices.



Vibrant!
Eye Shadow Sticks. Here, Lavender and Violet, shy and un-shy... from a collection of 14 dramatic shades.



Gala!
New Gold-and-Silver (in one precious pan) to tip your lashes with luminous luxury. Simply the last word in dazzlement!

'eye makers à la carte'

by Revlon

Mother's little helper... Kodel, in a dress by Joseph Love. The liveliest polyester fiber yet, Kodel is the next best thing to an English nanny. It keeps little girls so neat and ladylike... makes dresses wash and wear so beautifully. This fine blend of Kodel and cotton feels especially luxurious!



Dress in Fabrex' batiste of **50% Kodel polyester, 50% cotton.** Blue or maize. Sizes 2 to 3x, about $8; 3 to 6x, about $9; 7 to 14, about $11. At **Best & Co.,** New York and branches; Lytton's, Chicago; Scruggs-Vandervoort-Barney, Inc., St. Louis; Dayton's, Minneapolis; The Broadway, Southern California. Kodel is the trademark for Eastman polyester fiber. Only fiber is made by Eastman, not fabric or dresses.

EASTMAN CHEMICAL PRODUCTS, INC., SUBSIDIARY OF EASTMAN KODAK COMPANY, 260 MADISON AVENUE, NEW YORK 16

When it's important to look your very best

'Touch-and-Glow' is the make-up for you

Looking wonderful and knowing it is the secret of a woman's self-confidence. It's the way you *feel* when candlelight bathes your face... soft, warm, glowing. It's the way you *look* when your make-up is 'Touch-and-Glow' by Revlon. For this is the make-up that captures the fabulous flattery of candlelight on your complexion... in *any* light! No wonder more smart women wear 'Touch-and-Glow' than any other liquid make-up. Shouldn't you?

Revlon

NEW YORK • LONDON • PARIS



'Touch-and-Glow' Liquid Make-up for a delicate glow of color...

Matching Face Powder adds a sheer velvet-smooth finish...

Pressed Powder for the perfect touch-up.

Costume by Sarmi, Inc. • Jewels by Van Cleef & Arpels

©Revlon, Inc. 1960



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JACK WINTER, 1410 BROADWAY, NEW YORK 18, N. Y.



Birds in Flight... to wear in a flock or singly. A jeweler's setting of blue or white mock moonstones and fake "black diamonds"... in golden-tone texture with polished accents. Pins, $3, $5 and $7.50; earrings, $5. Trifari's Gainsborough simulated pearl necklace, $10.

Jewels by TRIFARI.



...her hair beauty is realistic - lovely, lively, soft, with a wave so manageable it invites any style. Hers is a Realistic Prescription* Permanent Wave... the beauty secret hairdressers share with smart women everywhere...

Realistic hair beauty
PROFESSIONALLY YOURS

*A Realistic exclusive: Prescription permanents for each type and condition of hair... YOURS BY APPOINTMENT AT FINEST SALONS



Bonwit Teller



Harzfeld's

I. Magnin

Neiman-Marcus

The Shoes of Christian Dior

designed in Paris by Roger Vivier about $27.00

4 ways not to be caught red-handed



A new lotion to soothe and satin-finish skin: the spiced fragrance lasts literally for hours. Max Factor's Primitif Hand and Body Smoothing lotion.



From Spain, a cream prepared with almond oil to use as a cleanser; a second coat takes over whitening, softening. Crema de Almendras, by Gal.



Silky, iridescent cream that feels and smells clean and pleasant; it moisturizes, soothes via lanolin. Four Seasons Hand Cream, by Wrisley.



Extra rich lubricating cream developed for the harsh English climate. It's rose-coloured and subtly rose-scented. By Charles of the Ritz.

RAY PORTER

BOUTIQUE

READY-TO-WEAR FASHIONS

FOR SPRING, 1960...

Hand-made in Paris . . .

DESIGNED BY THESE WORLD-FAMED FRENCH COUTURIERS...

- GRÈS
- Jacques GRIFFE
- Jean DESSÈS
- Madeleine de RAUCH
- PIERRE CARDIN

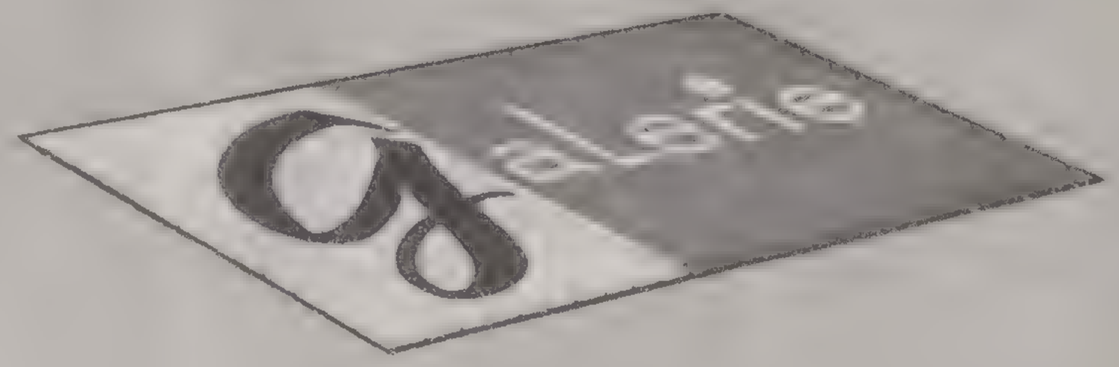
Here at last, the magnificent Parisian boutique ready-to-wear collection . . . hand-made in the true European tradition for the American woman's figure.

Proudly we present these beautiful creations . . . each one a masterpiece of the Couture's art—yet all sensibly priced . . . because they are from the boutique ready-to-wear collections.

The following pages present only a few designs . . . as an irresistible temptation for you to see the complete, magnificent collection of boutique clothes.
Additional designs include creations by Guy LAROCHE, Jacques HEIM, LANVIN CASTILLO, and MAGGY ROUFF.

Coiffures by Carita of Paris

No wonder...
the most exciting
women in America
find the most exciting
name in fashion...



Presented By These Fashionable Stores

VANDEVERS, *Tulsa* • BRAMSON, *Chicago, Oak Park, Evanston, Evergreen Plaza, Palm Beach* • ROSETTE PENNINGTON, *New York City* • STRIPLING'S, *Ft. Worth* • POPULAR DRY GOODS CO., *El Paso* • LICHTENSTEIN'S, *Corpus Christi* • HUBBARD'S, INC., *Albuquerque* • BLACH'S, *Birmingham* • MILLER BROS., *Chattanooga* • BON MARCHÉ, INC., *Asheville, Charlotte*



Heavenly blend of white
grosgrain and pink
duploni panels,
with its own charming bolero . . .
designed by

Madeleine de RAUCH

Hand-made in Paris . . .
$195

From the extensive
boutique collection at
all ten fashionable
stores listed.

VANDEVERS
TULSA, OKLA.

Bramson
CHICAGO · OAK PARK · EVANSTON
EVERGREEN PLAZA
PARK FOREST · PALM BEACH

Oleg



Romantic as Spain . . .
fitted bodice gently
curving into a billowing
haze of black rose-patterned
lace . . . designed by

Jacques GRIFFE

Hand-made in Paris . . .
$285

From the extensive
boutique collection at
all ten fashionable
stores listed.

Rosette
Pennington
NEW YORK CITY

Stripling's
FT. WORTH, TEXAS



Silhouette wizardry in a
willow-slim sheath with a fluid,
graceful line . . .
designed by

Jean DESSÈS

Hand-made in Paris . . .
$155

From the extensive
boutique collection at
all ten fashionable
stores listed.

HUBBARD'S
inc.
ALBUQUERQUE, NEW MEXICO

popular
DRY GOODS CO.
EL PASO, TEXAS

Triumph in luxury—
brilliant black cocktail coat
with collar skillfully draped
into an elegant rose . . .
designed by

PIERRE CARDIN

Hand-made in Paris . . .
$350

From the extensive
boutique collection at
all ten fashionable
stores listed.

BLACH'S
BIRMINGHAM, ALA.

Lichtenstein's
CORPUS CHRISTI, TEXAS





Glamorous off-one-shoulder cocktail dress in exciting Tahitian-print cotton . . . designed by

GRÈS

Hand-made in Paris . . .
$95

From the extensive boutique collection at all ten fashionable stores listed.

Miller Bros Co
CHATTANOOGA, TENN.

Bon Marché INC.
ASHEVILLE • CHARLOTTE, N. C.



ABE SCHRADER: AUTHORITY ON ART AND WOMEN

Chosen for its pure economy of line, brilliant rendering of detail...slim column sheath balanced by a beautiful new breadth of sleeve and collar. Sizes 8 to 16. About $40. Designed by Belle & Will Saunders. ** Abe Schrader, 530 Seventh Avenue, New York 18, N. Y. At Bonwit Teller, All Stores; Rich's, Atlanta, Gus Mayer, Ltd., All Stores; Joseph Magnin, All Stores; Harzfeld's, Kansas City; Julius Garfinckel & Co., Washington, D. C.


*
BLUSH
is a pink surprise*new spring fashion strategy from the Charles of the Ritz salons
a sharp-sweet scheme of pink lips, fingertips*shy violet eyes*lit with face powder
made to order just for you.
Charles of the Ritz



Try it on
for
romance

Red Roses Cologne by Yardley

The *first* true-rose fragrance. A thousand thousand just-gathered crimson roses speak for you in light yet long-lasting cologne! And in new *Spray Mist*, frosty *After Bath Freshener*, silky *Bath Powder*, *Talc* and *Soap*. *From $1.50 plus tax.*

SUBURBIA, U.S.A. ING.

COUTURIER ORIGINALS

Multiple exposures in ***Bim Bam Boo*** exclusively Suburbia... perfect portrayals of your urban-suburban life—versatile bamboo hued go-togethers. The town suit with custom-contoured skirt, $40. The sleeveless cardigan jacket, $17; the precisely tailored, dual-contoured pants, $15. All stated in the same elegant fabric. The blouse in a new, soft and silky fabric... sand beige or bamboo, $12. All fully lined... in sizes 8 to 16. These handsome Collector's Classics at fine stores, or write Suburbia, U.S.A., Inc. (Dept. 3-V) 525 Seventh Avenue, New York 18, N.Y.

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES



GLOVES OF DU PONT NYLON BY LAWNELLE.

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

Exciting new star—the costume cardigan—balloon-stitched and lighter than air in 100% "Orlon" 21, the newest "Orlon"* acrylic fiber. What a delight! "Orlon" 21 has the resilience, the appearance, the hand of fine wool—*plus* shape that's there to stay, washing after washing. (Blocking? Perish the thought!) Such joy could only be "Orlon" 21—newest member of the fiber family of "Orlon"—fashion's most exciting, most venturesome sweater fiber! In soft-as-Spring fashion colors. Sizes 34-40, about $17. At Neiman-Marcus, Dallas & Houston; Bullock's Downtown, Los Angeles; Peck & Peck, all stores; Joseph Magnin, San Francisco; Best's Apparel, Seattle; and other fine stores throughout the country.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE YARN OR SWEATER SHOWN.

Helen Rose

fashions

evening enchantment

Dress, $450



Marshall Field & Company



incredibly feminine
shoes for every
dazzling facet
of spring,
in gleaming patent leather
styled to
slim perfection.

Carmelletes

From $16.95 at fine stores everywhere...

Carmo Shoe Mfg. Co. Saint Louis



Frederick & Nelson

DIVISION OF MARSHALL FIELD & COMPANY

celebration

70

the town costume in textured cotton

Very much the cotton-about-town, our costume textured with a look of fine line embroidery that greets spring here, goes on to summer travels—sometimes without its gently curving jacket. Under it, a sheath with square neckline, just a flip of fringe-tipped trim. Dress and jacket are lined. White/black; light blue/black or white/toast, sizes 8-20, **69.95**

designer room, third floor

marjorie michael

Mail orders (please add 55c for postage) to Frederick & Nelson, Seattle 11

look as if you care!



wear L'Aiglon

Sheath of 65% Dacron polyester, 35% cotton. Brown, blue, gray. 10/20. $19.95. Apparel, Inc., 1350 Broadway, New York 18.


mint
julep
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CALIFORNIA –wonderful way to live



Covering most any coat situation from California to Cannes . . . Henry Friedricks' subtle new way of handling a beautiful woolen . . . surprise jewels for buttons. Tailored by **BRITTANY** of wool Minilace by **STROOCK.** Blue, beige, green. Sizes 6 to 16. $89.95

ROOS/ATKINS – wonderful way to look



JERRY PARNIS goes straight to the fashion point with a look that looks wonderful anywhere . . . a little sheath of a dress with a jacket that makes it one of the prettiest new costumes of the season. Dacron and cotton in beige and black plaid. Sizes 8 to 18. $79.95

1860/1960 ROOS/ATKINS
CELEBRATING A CENTURY OF FASHION



In Chinatown or any town what stands out is the casual look of California and the clothes an American woman feels comfortable in. Making this fashion point here is an **IZOD** dress by **DAVID CRYSTAL** of pure silk with a little covering of Orlon jersey. Blue, willow green or navy with white print. Sizes 8 to 18. $55.95

CALIFORNIA – wonderful way to live

ROOS/ATKINS – wonderful way to look

EVAN PICONE gets to the heart of California's casual living with this collection of stripery to wear any one of many ways, any one of many places. The skirt, the jacket, the pants . . . all a play on stripes against a white shirt. Sizes 8 to 18. Spartan cotton stripes in grey and taupe or moss green and blue. $14.95 each. White Dacron and cotton blouse. $8.95.



1 1860/1960 ROOS/ATKINS
CELEBRATING A CENTURY OF FASHION



CALIFORNIA –
wonderful way to live

ROOS/ATKINS –
wonderful way to look

California version of the clothes American women love best . . . here, silk tweed by **COUTURE INT'L.** . . . a little everything of a dress with a jacket that pays all the fashion dividends of a suit. Black and white, green and white, or beige and white. Sizes 8 to 16. $179.95. Men's apparel from **TIMELY** clothes.

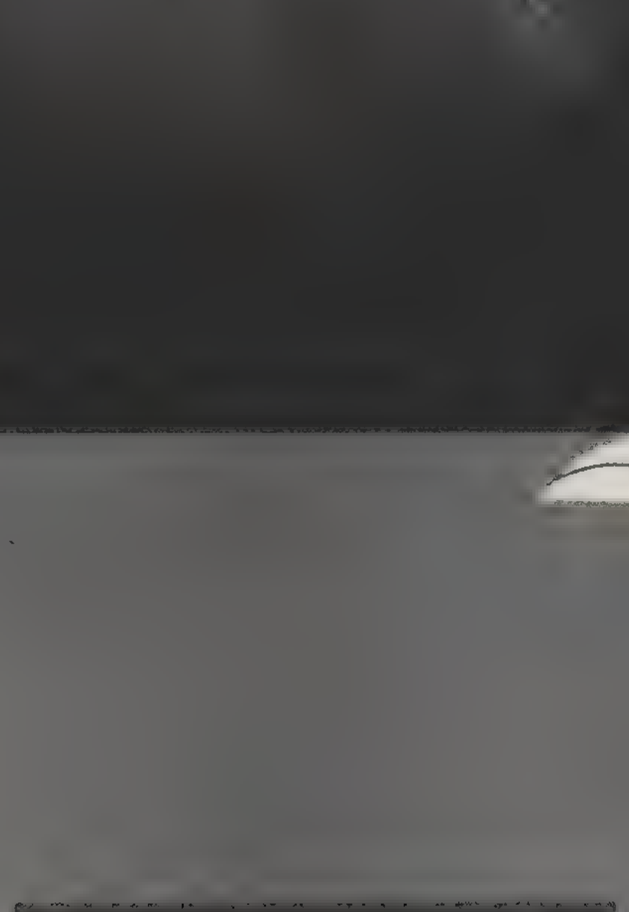
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1860/1960 ROOS/ATKINS

CELEBRATING A CENTURY OF FASHION

A great American look with the staying power of perhaps no other coat in the world . . . cashmere, belted a la Dietrich. **COUNTRY TWEEDS** has done this coat of luxury Cashmere "400" in delicious oyster white or vicuna. Sizes 6 to 16. $149.95

KORET



the functional part of your wardrobe *made fashion*

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Stepping high!...new pull-dress patents with cutaway lines, dandified trims!

more women wear Jacqueline than any other fashion shoe at 12.99 to 14.99

At OPPENHEIM-COLLINS, New York; EDWARDS, Rochester and Syracuse; WHITE HOUSE, El Paso; RICHARDS, Miami; and other leading stores.

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company



FORSTMANN INC., DIVISION OF J. P. STEVENS & CO., INC., 1407 BROADWAY, NEW YORK 18, NEW YORK

Forstmann flannel, soft and very nearly weightless, is freshened with white stripes on gray... in a perfect suit to start the spring with. At Bonwit Teller, all stores; Best Apparel, Seattle;
Montaldo's, all stores; Woodward & Lothrop, Washington, D.C.



The timeless beauty of Artemis lingerie Sheer-as-a-myth loveliness, fashioned in opalescent nylon tricot, strewn with satin-touched appliquéd floral sprays. In white mist, blue pastel or peach mist. Sizes 32 to 38. The ensemble, gown and peignoir, $25. Abandon yourself to beauty with Artemis, you'll find it at all fine stores. Artemis Inc., New York, St. Louis, San Francisco.

PHOTO: WARD



Sweaters out to charm the birds off trees...*to look and feel like Spring...to make park-play "child's play" for mothers! Carefree 100% Orlon® acrylic bulky-knit cardigan, striped bright or light. Sizes 3-6X about $6; 7-14, $7. Stewart & Co., Baltimore; D. H. Holmes Company Ltd., New Orleans; B. Altman & Co., New York City; Frederick & Nelson, Seattle; Field-Schlick, St. Paul; or write: Pandora Knitwear Inc., Dept. V, 1407 Broadway, New York 18, N.Y.*

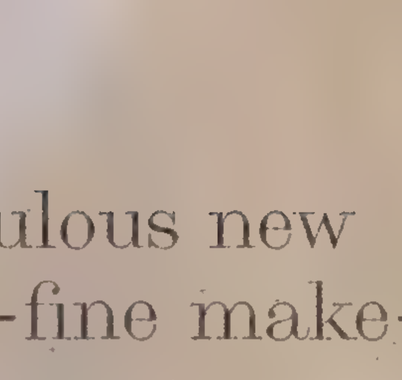
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sweaters

Now...a fabulous new
feather-fine make-up
by DUBARRY

'Flatter Fluff'

Not liquid, not greasy. A creamy fluff, so light, its lovely glow seems part of you!

BEAUTY FIRST
by
DU BARRY



If you've run the gamut from thick to thin, you'll know your search is ended. 'Flatter Fluff' has a feather-fine texture all its own. Silken creamy fluff, light as down. And it has a *look* all its own. Melts into your skin, leaving only flawless translucence to show it's there. It flatters tired lines and shadows out of sight. Make-up slips on . . . stays on . . . with a *born-beautiful* look. Your complexion looks poreless as porcelain. Luminous! Lovely! Give yourself the flattery of 'Flatter Fluff' today. ***In 7 shades from palest pearl to warm intensities.*** **$2.50** *plus tax.*

JEWELS BY CARTIER

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Three

No myth the way Warner's' brings out the sylph in you. Once **lace-ful** upon your figure...these chic new slimmers spirit **ways** inches away. and they do it in a spectrum of fashion colors. Laces. embroidery, **to a** luscious shades...all the luxury you want to under- **fabled** line your look for Easter, for spring eternal!...See them at your **figure** nicest stores and slim beautifully ever after.

by Warner's

Power net girdle in Daffodil, White, Pink, Blue, Beige, Black. #214. $8.95. Matching pantie #215. $10. Matching nylon bra. Same colors. #2114. $3.95.

Famous Merry Widow in Beige, White. #1384. $18.50. Matching corselette. #3384. Same colors. $35.

Luxurious Frosted Lace corselette with nylon lace bra. #3470. White or Beige. $18.50. Black. $20. Matching highwaisted girdle. #746. White. $16.50.

At America's nicest stores. See list, page 72.

BAND-BOX FRESHNESS IN

CUPIONI RAYON



Martha Manning's

navy-and-white version of spring . . . a tailored line descending from wide collaring, liberally suffused with Cupioni texture. In tweedy wash-and-wear "Superbia" by WIDDER BROS. (cotton 56% – Cupioni rayon 38% – silk 6%) . . . its burnished beauty rivalling the finest imports, thanks to its Cupioni content. Also in black, bonnie blue, or amethyst – with white. Sizes 12½ to 22½. $17.95

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How MAX FACTOR Pan-Cake* Make-Up covers so naturally only your beauty shines through



1 PAN-CAKE glides on like a second complexion. Pick up a little with a moistened natural silk sponge and apply with light strokes.



2 Like magic, freckles, lines, blemishes seem to disappear. But after you cover your whole face, your natural beauty shines through.



3 Softly blot away the excess moisture and you're set for day or night. It's easy to be *sure* with PAN-CAKE Make-Up —made only by MAX FACTOR.

PAN-CAKE Make-Up is a miracle you can *see* happen. Right before your eyes it covers flaws but lets your natural beauty show through. Your complexion comes up silken smooth, flawless but always natural. *Feels* natural, too. Because PAN-CAKE is blessed with lanolin—positively guaranteed never to dry your skin. In 13 complexion-matched shades. *$1.75*



*PAN-CAKE (TRADEMARK) MEANS MAX FACTOR PAN-CAKE MAKE-UP

MESH IN A NEW MOOD

for a man's eye view of shoes . . .
styled with a feeling of let's-have-fun.
Many colors, many occasions,
many thanks to Fashion Craft.





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THERE'S
EXCITEMENT
AFOOT . . .

Fashion Craft®
BEAUTIFUL SHOES

DRESS BY FRANK ADAMS FOR DEB—TIME

On left "Fiesta"; right "Karat." Prices? Fashion Craft shoes are $9.95 to $13.95, a few styles and distant points slightly higher.
For your dealer's name, write FASHION CRAFT, Division of Craddock-Terry Shoe Corporation, Lynchburg, Virginia.



Carlye ombré embroidery on silk shantung

DISCOVERY

IN BEAUTY: What a salon clean-up can do for a slightly erratic skin, by a young victim of same

In a mirror that reflected the stark light of the Northern Atlantic, I saw my complexion nakedly revealed for the first time. The reflection gave me a horrid shock: down the centre of my face, from the forehead to the chin, all the pores seemed in an advanced state of enlargement—it was an orange peel skin. . . . Something drastic had to be done.

Soon after my return to New York, I was confiding my despondency to a radiant-skinned friend, who instantly began murmuring soothing phrases about a salon called Georgette Klinger. Much cheered, I telephoned the Klinger place and made an appointment.

Clinical detachment

I arrived feeling hopeful but nervous and was taken to a pleasant little cubicle almost entirely filled with an enormous tip-back chair. Robed in white, and ready for the fatal diagnosis, I lay back and pretended to relax. When my "Facial Expert" came in, I *did* relax and stayed that way during the hour-and-a-half session. She settled herself on a stool behind my head, and gently invited me to tell her All. "My pores," I said, "they're enlarged and I can't seem to do anything about it; my skin is dry and flaky, too." . . . While I recited my symptoms, she switched on the powerful lights and examined my face through a pair of magnifying glasses. I felt detached, no longer humiliated, but a fascinated guinea pig.

"You're very dry around the eyes," was the verdict—this was one area of my skin I had been pleased with. . . . The Expert swathed my face and neck in deliciously cool make-up-remover cream and I began to feel less and less like a leper, more and more pampered. After the cream was tissued off, tingling cleansing lotion was applied until the last piece of cotton showed no trace of dirt. On this subject Miss Klinger is firm—always clean cotton, and always clean powder puffs; a dirty puff invites trouble. The Klinger cleansing lotion comes in three kinds, O., N., and D., for oily, normal, and dry skins. All go deep into the pores, removing accumulated city dirt and oil, and toning the skin.

Treatment continued with more cream—a clinging one to soften the neck and eye areas, I learned—and delicious massage. Already I felt my old complexion disappearing, with no regrets.

Beauty by science

I was left alone, completely relaxed in the chair, and then a velvet-skinned assistant carried in a glass dish of steaming herbs. Reluctantly I sat up and bent my head obediently over the vapour bath. "Just stay like that for a little minute," said The Expert, reappearing to drape my head and shoulders in Turkish towelling. When I finally lay back with every pore open and breathing, the lights were switched on again and the next stage began . . . the pore-by-pore cleansing by finger pressure. Every single pore was gone over, and sometimes I winced slightly. "Ah," she said in her deep, musical voice, "a little hurt." I stuck it out, knowing that this was the great moment for my skin. "Finished," said The Expert, and a soft fragrant cream was fluffed on. This turned out to be a masque of honey and molasses to soften and refresh my dry skin and close the pores.

Home routine

Finally, I emerged into the front office of the salon, feeling ten years younger and prettier. I decided to acquire on the spot whatever Klinger products I needed for continuing the good work at home. A large bottle of cleansing lotion was first on the list, then Eye and Neck cream. Lastly, a jar of grainy pore cleanser, to be applied as a ten-minute masque and then rinsed off with lukewarm water. This removes any dirt that still dares to cling to pores cleansed with lotion N., O., or D.

Cosmetics not a disguise

Georgette Klinger, throatily Hungarian, is herself a walking example of her beauty methods. Her theory is that a poor skin should not be disguised by heavy cosmetics. "Work to keep your skin deeply clean—spend as much time removing your make-up as in applying it—and you will be rewarded by a naturally beautiful complexion."

Out of town

If you live out of town and can make only occasional sorties to the salon, you can still keep in touch very effectively and obtain pertinent advice on skin problems. Following the Klinger mail questionnaire, you fill out the answers to such searching questions as: "Have you pimples, blotches, or bumps? Describe completely." "How do you clean your face? How often?" The questions are so keyed by Miss Klinger that she can at once detect the truth of the matter, and know exactly what state your skin is in, even if you yourself are not sure if the answer should be dry or oily. When Miss Klinger has diagnosed the trouble, she then suggests the corrective attack. Incidentally, her products are sold by mail, or at the salon, 501 Madison Avenue, New York 22, N.Y. A regular facial costs $9, a course of six, $50.

TINY TOWN TOGS

Sweater dress featured in DuPont ad available at the following stores:

Ames & Brownley ..... Norfolk, Va.
Belk's ..... Charlotte, N.C.
Belk's ..... Columbia, S.C.
Brett's ..... Altoona, Pa.
Brozman's ..... Williamsport, Pa.
Cain-Sloan ..... Nashville, Tenn.
Dayton-Schuneman's ..... St. Paul, Minn.
Foley Bros. ..... Houston, Tex.
Forbes & Wallace ..... Springfield, Mass.
Goudchaux's ..... Baton Rouge, La.
Goerke's ..... Elizabeth, N.J.
Heer's ..... Springfield, Mo.
Hirsch Bros. ..... St. Joseph, Mo.
Innes ..... Wichita, Kansas
Jacome's ..... Tucson, Ariz.
Jones Store ..... Kansas City, Mo.
Jordan Marsh ..... Miami, Fla.
Kaufmann's ..... Pittsburgh, Pa.
Kirven's ..... Columbus, Ga.
Loveman's ..... Chattanooga, Tenn.
Edw. Malley Co. ..... New Haven, Conn.
McRae's ..... Jackson, Miss.
Milwaukee Boston Store ..... Milwaukee, Wisc.
Orr's ..... Easton, Pa.
Orr's ..... Bethlehem, Pa.
Pelletier's ..... Topeka, Kansas
Sanger Bros. ..... Dallas, Tex.
Shepard Co. ..... Providence, R.I.
Steinbach's ..... Asbury Park, N.J.
Strawbridge & Clothier ..... Philadelphia, Pa.
Weil's ..... Goldsboro, N.C.
Weise's ..... Rockford, Ill.
Wolf & Dessauer ..... Ft. Wayne, Ind.
Younker Bros. ..... Des Moines, Iowa
Baach's Youth Center ..... Springfield, Ohio
Greenspon's ..... Columbia, Mo.
Kiddie Shop ..... Wilkes Barre, Pa.
Newman's ..... Honesdale, Pa.
Tots & Teens ..... Endicott, N.Y.
Young Ages ..... Toledo, Ohio
Youthland ..... Lewisburgh, Pa.

TINY TOWN TOGS
1350 Broadway, N. Y. 18

My dear, no matter how many luncheons-
my batiste bouffant is ready,
machine wash-and-dryable because it's

DACRON®
POLYESTER FIBER



Tiny Town Tog's snowy young sheer, very social and very special, because it's **100% "Dacron"* polyester fiber.** It machine-washes and machine-dries—comes out bouncy, flouncy—ready for wear with seldom a smidge of ironing really needed! The little cover-up? It's fashion's new Tote sweater of **"Orlon"** acrylic fiber**—washable and shape-sure as only "Orlon" is! Pink or blue sweater over pink or blue appliquéd white dress. Sizes 3-6x, about $13. Sizes 7-14, about $15. At Hutzler's, Baltimore; B. Siegal Co., Detroit; Dayton's, Minneapolis; Stern Brothers and branches, New York; Hecht Company, Washington, D. C.

DU PONT
REG U.S. PAT OFF

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

Enjoy THE DU PONT SHOW WITH JUNE ALLYSON, Monday Nights, 10:30, E.S.T. CBS-TV.

*"Dacron" is Du Pont's registered trademark for its polyester fiber. **"Orlon" is Du Pont's registered trademark for its acrylic fiber. Du Pont makes fibers, not fabric or fashion shown here. Shoes of Du Pont Nylon Velvet by Alexis

When winter winds blow and temperatures drop, a woman's skin—her most precious asset — needs protection against the drying effect of outdoor cold and heated rooms. Nature has provided for this protection by creating oil glands. Deep within the tissues, these glands control the delicate balance of natural oils and moisture necessary to maintain the skin's bloom of youth.

As winter approaches, this balance is disturbed: oils diminish; skin dries and nature requires an assist from science. The wise woman need not despair of smooth skin; she simply turns to SARDO.

the perfect solution to dry skin

Created after years of scientific research, SARDO is a medically proven lipodermic formula that forms an invisible shield of defense between you and the harmful effects of weather. Delicately scented, SARDO gives your skin the protection it needs . . . keeps it smooth — pure and soft — gently soothing to the touch.

Pour a capful in your tub tonight. Watch SARDO burst into a million tiny skin-caressing droplets the instant it touches warm water. Bathe as usual and relax — for just two minutes. Mark how quickly SARDO weather-protects your body — soothing and healing already chafed, chapped, irritated areas such as heels, wrists, knees, elbows. Try SARDO daily and bathe away dry skin all over your body.

Observe, too, how a daily SARDO bath tones and invigorates your skin . . . and see how quickly its cumulative effects turn back the hands of time. Notice that each time you step into a SARDO bath you take an exciting step toward new ease, new comfort — new cold-weather confidence and beauty.
Buy SARDO today — available at all drug and cosmetic counters — $3.00 plus tax.

bathe away dry skin



© 1959

Crisp, costume suit of Forstmann Cretessa, the canted front bolero silk-lined to match the blouse. The skirt, a crescendo of pleats. About $120* at your favorite store, or write Zelinka-Matlick, 512 Seventh Avenue, New York 18. In Canada, Gordon Manufacturing Company, Montreal.

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BEGINS
WITH
Zelinka * Matlick



EMME HAT

*slightly higher on the west coast



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LINGERIE ®

LUSTROUS IN THEIR BLONDE BEAUTY—GOSSAMER LAYERS OF NYLON TRICOT TRACED IN DELICATE CAFE AU LAIT EMBROIDERY AND LACE. GOWN AND PEIGNOIR IN WHITE IN SMALL, MEDIUM, LARGE, THE SET, ABOUT $30.

Cottons

Galey & Lord

GALEY & LORD, A DIVISION OF BURLINGTON INDUSTRIES

Burlington



Hansen

Delicate colored stripes...
Spirited new glove fashion

Milwaukee 1, Wisconsin



Girls who know the score

know perfection in sportswear when they see it — like this White Stag twosome. The Madras Bermudas have their own pleated, leathered belt and are made of 50% Dacron polyester fiber, 50% cotton — a fabric that would rather die than wrinkle. The sleek pima cotton shirt comes in scrumptious colors, adds up to a look that's as beautiful for a round of suburban shopping as a round of golf.

Bermuda short, $7.95
Golf shirt, $4.95

White Stag Sportswear

WHITE STAG MFG. CO., PORTLAND 9, OREGON, AND TORONTO, CANADA

Quality at your feet...

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Pearls at your feet

Most romantic styling in years! The merest suggestion of a shoe, a confection of pearl-lustre and a twinkle of vinyl. Yours to wear with Risqué flair.

Shoes illustrated, 11.99 and 12.99
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FT. MYERS	McCoy's Shoes
GAINESVILLE	Mitchell's Shoe Store
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SARASOTA	Sport Shop
WEST PALM BEACH	Anthony's

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ATLANTA	Schiff's
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ALBANY	J. G. Myers
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ASHEVILLE	Winner's
BURLINGTON	Sellar's Dept. Store
CANTON	Winner's
CHARLOTTE	Vogue
CONCORD	Baucom's Shoe Store
DURHAM	K's Exclusive Shoes
FAYETTEVILLE	K's Exclusive Shoes
GREENSBORO	Ellis Stone Company
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KANNAPOLIS	Logan's
LENOIR	Gold Shop
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RALEIGH	Brittain's
SALISBURY	Phil's Family Shoe Store
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PENNSYLVANIA

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UPPER DARBY	Caro's
WASHINGTON	Teek's

SOUTH CAROLINA

COLUMBIA	Belks Dept. Store
FLORENCE	Samra's
GREENVILLE	Belk Simpson Plaza Store
MARION	Dianne Dress Shop
SUMTER	Capitol Dept. Store

VIRGINIA

BRISTOL	Betty Gay Shop
DANVILLE	McCollum-Ferrell
NEWPORT NEWS	Adams Shoe Store
NORFOLK	Montagna's, Inc. (26 Southern Shp. Ctr. & 437 Franby St.)
PORTSMOUTH	Montagna's, Inc.

WEST VIRGINIA

BLUEFIELD	Estee's
CHARLESTON	Arnold's Shoe Store

Europe for beginners—

its complicated charms

BY DOLORES VANETTI

A friend called me recently from Idlewild before flying to Paris where she lives. When her dime ran out I asked the number of her booth, called her back, and we chatted until her plane left.

When one lives in the United States, one forgets how easy it is to telephone, to travel, to do so many of the things big or small, one has to do in the course of a day.

Last time I was in Spain, for instance, I called a friend from the airport to say good-bye. There was no solid row of telephone booths—there were two. One doesn't fish from one's purse the local equivalent of two nickels or a dime; one buys a token from the telephone operator. The girl was out of tokens so she went to get some. I paid her with a bill, but she had no change, so we walked over together to the souvenir counter, but first she had to find another girl to watch her desk. I didn't pick up my change, I bought post cards and matches instead, because odd pesos, francs, escudos, drachmas or what have you, can not be exchanged for any other foreign currency. Then I queued up for a booth, and finally got my friend on the telephone.

Once in Montreal, between planes, I called my home in New York with a nickel. In Europe you can not reverse charges when speaking from one country to another.

The interesting part is that when one does these things in Europe, one doesn't dwell on whether or not they are irksome. One does them. They appear difficult only from an American view.

Recently, I met a man who raved about his vacation in Sicily. He was especially enthusiastic about his discovery of a small, superbly heated hotel. Anybody not familiar with Europe would have let this precious piece of information slip by unnoticed. The man meant that his hotel was heated whether or not it was warm outside. The furnace was lit every morning without reference to outdoor temperature readings—or, from a European point of view, in a typically wasteful American fashion. The fact that Italian hotels add the cost of heating to the bill during the winter season, does not mean that one is going to get heat. Americans are dullards about this:

"It's freezing up here."

"But sir, such a beautiful day!"

"It may be, but it's cold here. What am I paying for heat for anyway?"

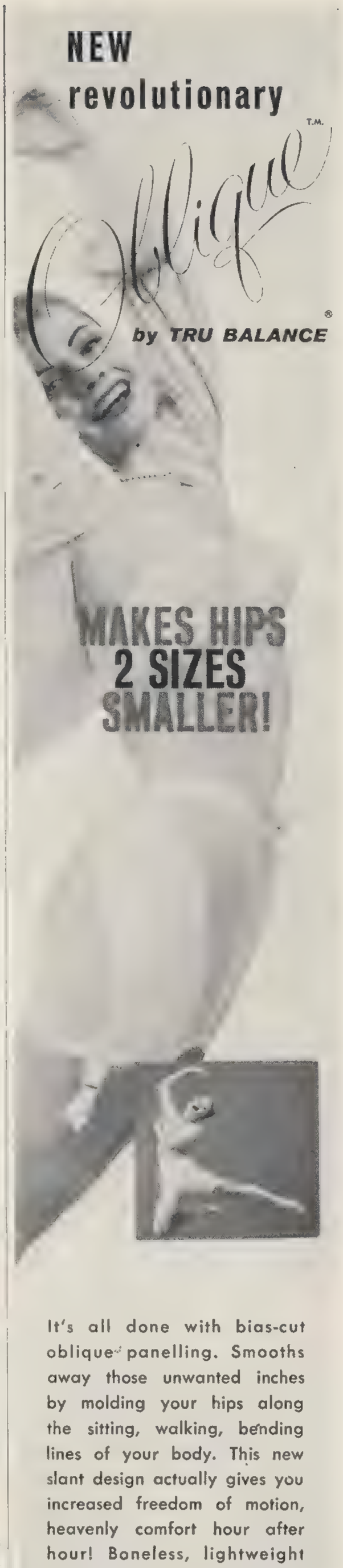
And so it goes, on to bitter words.

When Americans who know Europe speak together, it is as if they were using two sets of values, or as if their vocabulary meant different things for speaking about Europe or the United States—almost an Orwellian double speak. In a sense it is so. An American who travels abroad, who knows his way around, who melts into the crowd as easily in London, or Istanbul, as in New York, is as dissociated from an American on a first trip overseas as if the two were from different countries, speaking a different language.

There are Americans who circle the globe as easily as local salesmen doing their route. There are also a great many who ardently wish they had never left home. I have seen busfuls of misguided tourists peering miserably from their VistaVision windows, obviously sorry not to be sight-seeing on their own, and others, floundering about in the most unlikely places, who told me they should never have started the whole thing in the first place. These malcontents have a point.

It is true that jets span, in six hours, distances that fast boats still take five days to cover. It is true that the "travel now, pay later" plans make travel accessible to more and more people. It is just as true that, in a frenzy to sell tickets to as many as can buy or eventually pay up, world-travel advertising copy is written to sound as heady and alluring as perfume advertisements, as suggestive as a

(Continued on page 72)



It's all done with bias-cut oblique* panelling. Smooths away those unwanted inches by molding your hips along the sitting, walking, bending lines of your body. This new slant design actually gives you increased freedom of motion, heavenly comfort hour after hour! Boneless, lightweight nylon elastic with vertical-stretch panels of satin elastic to tuck in tummy and derrière. Girdle $10.95, Panty $12.95. Both in white, S-M-L-XL. *Pat. Pending.

At better stores everywhere . . . or write

TRU BALANCE CORSETS, INC.
136 Madison Avenue
New York 16, N.Y.

DU PONT'S NEW FIBER WITH ELASTIC PROPERTIES

lycra®

SPANDEX FIBER

MAKES POWERFUL NEWS IN FOUNDATIONS

NEW LIGHTNESS! "Lycra"* spandex fiber is a completely new fiber from Du Pont with remarkable elastic qualities. Makes girdles and bras softer, lighter, sheerer—brings you a new world of comfort and freedom.

NEW POWER! "Lycra" is stronger, more durable than conventional elastic yarn. Its inner strength and stamina make possible girdles up to one-third lighter, yet with the same molding, holding power.

NEW LIFE SPAN! All the old girdle saboteurs —heat, detergents, body oils, perspiration— are no problem with "Lycra".

NEW PERFORMANCE! "Lycra" can be machine-washed and tumble-dried at low temperature settings safely, stands up to wearing every day, washing every night!

Discover "Lycra" today in foundations of your favorite brands, at better stores everywhere.

DU PONT

REG. U. S. PAT. OFF.

Better Things for Better Living . . . *through Chemistry*

*"LYCRA" IS DU PONT'S REGISTERED TRADEMARK FOR ITS SPANDEX FIBER.
DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRICS OR FOUNDATIONS SHOWN HERE.

EUROPE FOR BEGINNERS

(Continued from page 69)

weekend spree to Cuba. It gives scarcely a thought to with what equipment the average American, with his American background, starts his foreign vacation. Strange as it may seem, the gap between the knowing elite and the newcomer of goodwill widens as the world shrinks.

That people go abroad to see "something different" seems too obvious to mention. Yet it can be extremely unsettling to discover that words one never questioned can mean something quite different. By the time you discover this for yourself a permanent state of insecurity has set in about everything you do. For instance a phrase as familiar to Americans as "European plan" (hotel room without meals) has no meaning in Europe. In France, some hotels include breakfast in the price of their rooms while others do not; whether they do or not, taxes will be added to the bill. This is also true of Italy. In England, breakfast is usually included with the room, and the tax is negligible. "American plan," a phrase not currently used in Europe, refers in the United States to room and board, or full *pension*.

People have a tendency to confuse Europe with Florida. Every year, about the time spring fashions are released to the press, when the first flower carts roam the streets of New York, and daffodils show up at thirty-nine cents a bunch, the Sunday papers do an extremely brutal about-face in their travel sections. From one week to the next, they shift from Florida Dreamland to International Travel. No travel-advertising copy says outright that Europe is a Floridian playground, but one may well take it to be so—if not by direct implication, then by omission. Now Florida is never more lyrical than when it launches its off-season campaign. I quote, to recall the mood:

"Champagne nights! Storybook luxuries! Undreamed-of pleasures! Parties! Parties!"

Europe may await you, but not in the same way that Florida awaited you last week. For one thing, Florida is open twelve months of the year. European beaches decidedly are not. In point of fact, most European hotel prices are at their highest during the summer, since it is the peak of the tourist season. In some countries the sojourn and luxury tax will raise the price of the room by one-third. And although nothing is ever said to the contrary, no European seaside resort includes such free bathing facilities as cabana clubs, chaise longues, and mats in the price of a room.

As for breakfasts, you may be awakened in England with a courteous cup of tea, and served free breakfast at your leisure. A Dutch breakfast, also usually included in the price of the room, is so copious that half of it will do for a picnic lunch. In Latin countries there will be crisp rolls, honey, butter and jam. But here is a scene I have heard so many times I can hear it still. Breakfast is called for, the tray brought up. The waiter is sent back for juice. He comes back with juice.

"I said fresh orange juice, not canned!"

The waiter does not understand. This is orange juice. He finally comes back with either one fresh orange and a paring knife or a half-glass of: orange *pressée*, the juice of squeezed orange, *naranja*, *frutta*, etc., etc. By this time breakfast has been long gone, and the price of the fruit runs to seventy-five cents because the waiter looked it up as dessert on the à la carte menu.

Imagine a man packing his suitcase for a summer vacation in Europe with no help but his own logic, taking a look at a world map, seeing for himself that Brittany faces Newfoundland, and packing as if for a business trip to Montreal combined with a side trip to the Gaspé Peninsula, give or take a sweater. Were he left alone to do this, nothing but pleasant surprises would be in store for him on the other side. But the minute this same man leafs through the coloured photographs of a travel book he is lost, through no fault of his own.

While colour photography does not do justice to vivid colours, it does wonders with greys. Kodachrome can encompass neither the Grand Canyon, nor the reddening leaves of autumn in New England. (It is as if the film trimmed American landscapes down to man's size.) But grey, rainy skies, cunningly photographed, come out with a tinge of blue.

This temporary edge of photography over reality, whereby soft pastels blossom forth with the dramatic intensity of violently-col-

(Continued on page 76)

WARNER'S New Fashion Styles (see ad page 55)

New LYCRA Styles (see ad opposite)

Now at these fine stores:

Burger-Phillips Company ....Birmingham, Ala.
Kayser's .....Mobile, Ala.
Diamond's .....Phoenix, Ariz.
Cele Peterson .....Tucson, Ariz.
I. Magnin .....of California
Malcolm Brock Company ...Bakersfield, Calif.
J. F. Hink & Son .....Berkeley, Calif.
M. Oser & Company .....Chico, Calif.
Gottschalk's .....Fresno, Calif.
Webb's of Glendale .....Glendale, Calif.
Buffums' .....Long Beach, Calif.
Bullock's Downtown .....Los Angeles, Calif.
Bullock's Westwood .....Los Angeles, Calif.
Rathbun's .....North Hollywood, Calif.
H. C. Capwell Company .....Oakland, Calif.
Bullock's-Pasadena .....Pasadena, Calif.
Levy Brothers .....Peninsula, The, Calif.
Weinstock-Lubin Company ..Sacramento, Calif.
The Harris Company ....San Bernardino, Calif.
The Marston Company .....San Diego, Calif.
The Emporium .....San Francisco, Calif.
L. Hart and Son Company .....San Jose, Calif.
Buffums' .....Santa Ana, Calif.
Hensheys .....Santa Monica, Calif.
Rosenberg's .....Santa Rosa, Calif.
Smith and Lang .....Stockton, Calif.
Denver Dry Goods Company .....Denver, Colo.
D. M. Read Company .....Bridgeport, Conn.
G. Fox & Company, Inc. .....Hartford, Conn.
Styletex Company .....Meriden, Conn.
Edward Malley Company ....New Haven, Conn.
Worth's .....Waterbury, Conn.
Woodward & Lothrop .....Washington, D. C.
Burdine's, Inc. .....Miami, Fla.
Ivey's of Orlando .....Orlando, Fla.
Montgomery Roberts .....Sarasota, Fla.
Rich's, Inc. .....Atlanta, Ga.
J. A. Kirven Company .....Columbus, Ga.
Levy's of Savannah .....Savannah, Ga.
The Liberty House .....Honolulu, Hawaii
Carroll's .....Boise, Idaho
Roland's .....Bloomington, Ill.
Robeson's, Inc. .....Champaign, Ill.
Meis Bros., Inc. .....Danville, Ill.
Linn & Scruggs .....Decatur, Ill.
The Boston Store .....Joliet, Ill.
Bergner's .....Peoria, Ill.
Chas. V. Weise Company .....Rockford, Ill.
Bressmer's .....Springfield, Ill.
Globe Department Store .....Waukegan, Ill.
Wolf & Dessauer .....Fort Wayne, Ind.
H. Gordon & Sons .....Gary, Ind.
L. S. Ayres & Company .....Indianapolis, Ind.
The Fashion .....Lafayette, Ind.
The Frances Shop .....South Bend, Ind.
Meis .....Terre Haute, Ind.
The Killian Company .....Cedar Rapids, Iowa
Petersen-Harned-Von Maur ....Davenport, Iowa
Younker Brothers, Inc. .....Des Moines, Iowa
Younker Brothers, Inc. .....Sioux City, Iowa
Pegues-Wright Company .....Hutchinson, Kan.
Crosby Bros., Inc. .....Topeka, Kan.
Innes .....Wichita, Kan.
H. P. Selman Company .....Louisville, Ken.
Gus Mayer .....New Orleans, La.
Palais Royal .....Shreveport, La.
Hutzler Brothers .....Baltimore, Md.
Jordan Marsh Company .....Boston, Mass.
Forbes & Wallace, Inc. .....Springfield, Mass.
Marcus Company .....Worcester, Mass.
Wm. Goodyear & Company ....Ann Arbor, Mich.
L. W. Robinson Company ...Battle Creek, Mich.
The J. L. Hudson Company .....Detroit, Mich.
Smith-Bridgman & Company .....Flint, Mich.
The Wurzburg Company ...Grand Rapids, Mich.
J. W. Knapp Company .....Lansing, Mich.
Rimes & Hildebrand .....St. Joseph, Mich.
Glass Block Store .....Duluth, Minn.
The Dayton Company .....Minneapolis, Minn.
The Dayton Company .....Rochester, Minn.
Dayton's-Schuneman .....St. Paul, Minn.
Kennington's .....Jackson, Miss.
Harzfeld's .....Kansas City, Mo.
Hirsch's .....St. Joseph, Mo.
Stix, Baer & Fuller .....St. Louis, Mo.
Levy-Wolf .....Springfield, Mo.
Hart-Albin Company .....Billings, Mont.
Hovland-Swanson .....Lincoln, Neb.
Thomas Kilpatrick & Company ....Omaha, Neb.
Gray-Reid-Wright .....Reno, Nev.
A. Steinbach Company .....
Asbury Park, Red Bank, N. J.
M. Epstein .....Morristown, N. J.
Hahne & Company .....Newark, N. J.
Meyer Brothers .....Paterson, N. J.
Reynolds Brothers, Inc. ....Perth Amboy, N. J.
Tepper's, Inc. .....Plainfield, N. J.
Nevius-Voorhees .....Trenton, N. J.
Antene Corset Shop .....Albuquerque, N. M.
Muhlfelder's .....Albany, N. Y.
Fowler Dick & Walker .....Binghamton, N. Y.
Abraham & Straus, Inc. .....Brooklyn,
Hempstead, Garden City, Babylon, N. Y.
L. L. Berger, Inc. .....Buffalo, N. Y.
S. F. Iszard Company .....Elmira, N. Y.
H. E. Brown Company .....Garden City, N. Y.
B. Altman & Company .....New York, N. Y.
Sibley Lindsey & Curr .....Rochester, N. Y.
The Addis Company .....Syracuse, N. Y.
Muhlfelder's .....Troy, N. Y.
J. B. Wells & Son .....Utica, N. Y.
Hudson-Belk Company .....Raleigh, N. C.
Thalhimer's .....Winston Salem, N. C.
Herbst Department Store .....Fargo, N. D.
M. O'Neil Company .....Akron, Ohio
Stern & Mann Company .....Canton, Ohio
H. & S. Pogue Company .....Cincinnati, Ohio
Halle Brothers Company .....Cleveland, Ohio
The Union Company .....Columbus, Ohio
The Rike-Kumler Company .....Dayton, Ohio
LaSalle & Koch Company .....Toledo, Ohio
Strouss-Hirshberg Company ..Youngstown, Ohio
Kerr's .....Oklahoma City, Okla.
Vandevers .....Tulsa, Okla.
Lipman's .....Portland, Ore.
Hess Brothers .....Allentown, Penn.
Trask, Prescott & Richardson .....Erie, Penn.
Bowman's Department Store..Harrisburg, Penn.
John Wanamaker, Inc. .....Philadelphia, Penn.
Joseph Horne Company .....Pittsburgh, Penn.
Gladding's, Inc. .....Providence, R. I.
Belk's .....Columbia, S. C.
Fantle's .....Sioux Falls, S. D.
Miller's, Inc. .....Knoxville, Tenn.
Goldsmith's .....Memphis, Tenn.
Cain Sloan .....Nashville, Tenn.
E. M. Scarbrough .....Austin, Texas
Lichtenstein's .....Corpus Christi,Texas
Titche-Goettinger Company .....Dallas, Texas
Popular Dry Goods Company ....El Paso, Texas
Battlestein's .....Houston, Texas
Grammer Murphey .....Midland, Texas
Wolff & Marx .....San Antonio, Texas
L. R. Samuel's .....Ogden, Utah
Auerbach's .....Salt Lake City, Utah
Miller & Rhoads .....Richmond, Va.
Best's Apparel .....Seattle, Wash.
The Crescent .....Spokane, Wash.
Rhodes .....Tacoma, Wash.
H. C. Prange Company .....of Wisconsin
Harry S. Manchester, Inc. .....Madison, Wisc.
T. A. Chapman Company .....Milwaukee, Wisc.
Zahns, Inc. .....Racine, Wisc.
Henry Morgan & Company, Ltd. ..Montreal, Can.
Hudson's Bay Company .....Vancouver, B. C.

In Vogue, March 15:

THE IDEA FUND of a FASHION PERSONALITY—

how one dashing young woman dresses without a single clothes-cliché



Imagine a girdle

. . . that gives you all the slimming power you want, yet weighs less than your lipstick!

JUST *seeing* this girdle isn't enough (that's why we don't show a picture of it). To realize how wonderful it is, you must hold it in your hand and try it on. And you *can*, at your nicest store, *today*.

This girdle (or pantie girdle, if you prefer) weighs just a fraction over 2 ounces*—less than your lipstick. Yet it controls you with all the strength you could possibly want. You see, it's made by Warner's® of Lycra® spandex fiber, the amazing new slimming fabric that Du Pont and Warner's have developed to shape you beautifully—with less weight, thickness and discomfort on your body than you've ever known.

Warner's new Lycra girdles do this so well that in time they may well replace girdles of conventional rubber elastic. Here's why:

Lycra has none of the inconsistencies of rubber elastic. You can be sure that each girdle you buy will be just as satisfactory, will wear just as well as the last one—because Lycra's quality and production are controlled by man and not by inconsistent nature.

Lycra girdles will last longer than rubber elastic girdles. Created to withstand the natural elements that deteriorate rubber elastic, Lycra retains its "life," its "spring" far longer. Perspiration and body oils can't penetrate its sturdy loveliness.

Lycra is strong. Light as it is, sheer as it looks, a Lycra girdle slims and controls with the same power as rubber elastic, or more.

And, unlike rubber, you can machine-wash it with confidence.

There's a whole collection of Warner's new Lycra girdles, pantie girdles and bras at your nicest stores right now. Every stretchable inch of them is made of Lycra. Some are so sheer that you can actually read a newspaper through them—yet they slim so effectively, it's unbelievable, and prices start at an unbelievable $7.95 for a girdle or pantie girdle, $5.00 for a bra.

But just seeing isn't believing. To realize how wonderful they are, you simply *must* try one on. Do it today, won't you—and enter into a new era of shapemaking.

*Exclusive of accessories

LYCRA
SPANDEX FIBER

. . . created by DuPont . . . pioneered

by Warner's

girdles, pantie girdles, bras



FIANCEES ARE ONLY $12.95 AND $13.95. SLIGHTLY HIGHER WEST OF DENVER.

JOIE DE VIVRE sparkles from every facet of her personality. Her husband's business takes him to world centers of commerce all over the globe. Adaptable, charming, intelligent, she is his constant companion and a remarkable asset in his business contacts. She has that rare ability to transform a hotel suite into a gracious home by her radiant presence alone. In between world capitals, the Beechcraft Super 18 is their luxurious home. Spacious, beautiful, elegant; silent, swift, dependable. No other private plane is its equal. If you're a globe-trotter, either by choice or necessity, why not enjoy the ultimate in luxury and comfort . . . a Beechcraft.

Accustomed to the finest . . . you'll find it in BEECHCRAFT

Ensemble by JANE DERBY endorses her own perfection look: Moygashel white linen coat, belted high in front and lower in back, a navy wool jersey dress echoing the same design. Airplane by Beech Aircraft Corporation, Wichita. Custom interiors.

Totally new compact make-up



Powder+foundation–with no grease



Covers flaws and tired lines



Won't streak, won't change color



French Flair

Complete compact make-up

Smart golden metal case $1.50 plus tax
12 flattering shades Refill $1.10

© COTY, INC., 1960—ALSO AVAILABLE IN CANADA

EUROPE FOR BEGINNERS

(Continued from page 72)

oured posters, has been exploited beyond the point of return.

Two or three girls in bright dresses and straw hats, a half-naked girl biting a red hibiscus, a borrowed donkey or reindeer, bagpipes, a guitar, or a sprig of heather in the foreground can do wonders for inarticulate landscapes. Colour photography has created a world in its own image, in which sheep with cute babies appear on shady lanes at dawn or dusk (Kodachrome time), hailstorms never threaten fruit. Portuguese fishermen stop work for a pause that refreshes, and the vicious black wind (*bise noire*) of Lake Geneva barely shoos a Hermès scarf from the model's hand. The potential tourist, wondering while leafing through these pictures how he can do Europe dressed in anything but a bikini, eventually sails forth in seersucker only to find himself shivering in a driving rain upon arrival.

I have yet to visit a church in Spain when irate priests were not chasing out women for too much bare arm as if they were painted harlots. They ignominiously retire, choking with shame and the injustice of it all, but they are luckier than they know. Dressed as they were, they could not have survived the cold. From the Escorial down to the humblest chapel, to visit anything indoors in Spain is to expose one's self to pneumonia.

Six months out of twelve, European towns are as drowsy as any small American city. This is not to say they do not have extraordinary charms of their own—they do. But not the exalted ones advertised. Large European cities welcome strangers about the same way New York and San Francisco do.

"Improved" pictures of the continent are phrased in smoothly-written prose, studded with gems of vacuous information: "Europe is a riot of colour and laughter." Americans abroad can be singled out, no matter where they are, by the bright colour of their clothes. Europeans over fifty are likely to wear black.

"The whirling windmills of Holland": nineteen of them near Rotterdam are made to whirl on Saturday afternoons only during July and August. "The cheese market" is on Fridays. "The fields of blooming tulips" bloom about six weeks out of the year. Holland is such a delightful country to be in that none of this really matters. But why not, while they are at it, tell about the truly Pantagruelian *rijsttafel*. In almost any Dutch town, Indonesian restaurants serve some fifty dishes and condiments, all for about $3.

The laments of disgruntled tourists become monotonous. "We didn't know." "We weren't told." "It's such a shame." No harm is done by giving the height of the Matterhorn. But if one does, why not mention *en passant* that the cog-railway fare from Zermatt to the top of the mountain opposite Mont Cervin is not cheap?

On the even more spectacular railway up the Jungfrau, I have seen people marvelling at the engineering feat that it is, panting cardiacs who had no business going there in the first place, and skiers hopping mad because they hadn't been told about the year-round snow, the Eskimo dogs, skis to be rented—and here they were with their ski boots down below in Interlaken.

Has any tourist ever been told that Switzerland is the only country where you do not have to chase your luggage? Buses, trains, parcel post, and airline terminals all dovetail beautifully at all Swiss railroad stations (where the restaurants, incidentally, are superb). Or that you can pay your parking ticket on the spot, but that a foreigner can explain his way out of one at the police station?

As arbitrary as advertising copy always is, it does keep touch with a reality of sorts when it deals with Northern Europe. But when we read of Italy or Spain, we are transported into a world of pure fantasy. "Italian women," the copy says, "live for the day they can strip their wisteria bush for visiting *Americani*." Well, south of Rome, they'll give you a flower all right but they expect to be paid for it—which is all right if you are driving away that minute never to come back.

If, however, you come upon a flower woman at the beginning of a meditative walk in an Etruscan graveyard, or while hoping to catch the sunset overlooking Cumae, Ischia, and Amalfi from Tiberius' palace, or communing with Shelley or Keats in their natural habitat, forget what you had set out to do and run. Get back to your hotel fast. Write post

(Continued on page 81)



ZEFRAN

Suit by Frechtel
of 100% pure Zefran®
acrylic available at:

ARIZONA
Phoenix.....*Goldwaters*
CALIFORNIA
Stockton.....*The Brown House*
COLORADO
Denver.....*May-D & F*
CONNECTICUT
New Haven.....*Esther's, Inc.*
FLORIDA
Lakeland.....*Albritton's*
IOWA
Des Moines.....*Wolf's*
LOUISIANA
New Orleans.....*Goldring's*
MASSACHUSETTS
Boston.....*Filene's*
MICHIGAN
Grand Rapids..*Joseph P. Doody, Inc.*
MINNESOTA
Minneapolis.....*Harold, Inc.*
MISSOURI
Kansas City.....*Harzfeld's*
NEW YORK
Rochester.*Sibley, Lindsay & Curr Co.*
OHIO
Cincinnati.....*Mabley & Carew*
Dayton.....*Rike-Kumler Co.*
OREGON
Portland.....*Nicholas Ungár, Inc.*
PENNSYLVANIA
Pittsburgh.....*Gimbels*
RHODE ISLAND
Providence.....*The Shepard Co.*
WISCONSIN
Milwaukee.....*T. A. Chapman Co.*

Zefran®
DOW

*ZEFRAN is The Dow Chemical Company's trademark for products including fibers, yarns, fabrics.

ZEFRAN*



For the woman who wants everything: shades of Chanel and a new shade of red (forecast for reds: fair and hotter), in a never-before-on-these-shores knitted crepe of 100% Zefran® acrylic. For all its air of luxury, the fabric *performs:* wrinkles steal away in the night, the shape's for keeps, the bloom blooms on and on. This is because of Zefran acrylic, the supernatural fiber which combines the beauty of a superior natural with the performance of a superior man-made in *one* wonderful fiber. *Frechtel* made the suit for which he deserves the *Legion d' Honneur*, and you can buy it for about $160.

Zefran

DOW

**ZEFRAN is The Dow Chemical Company's trademark for products including fibers, yarns, fabrics.*

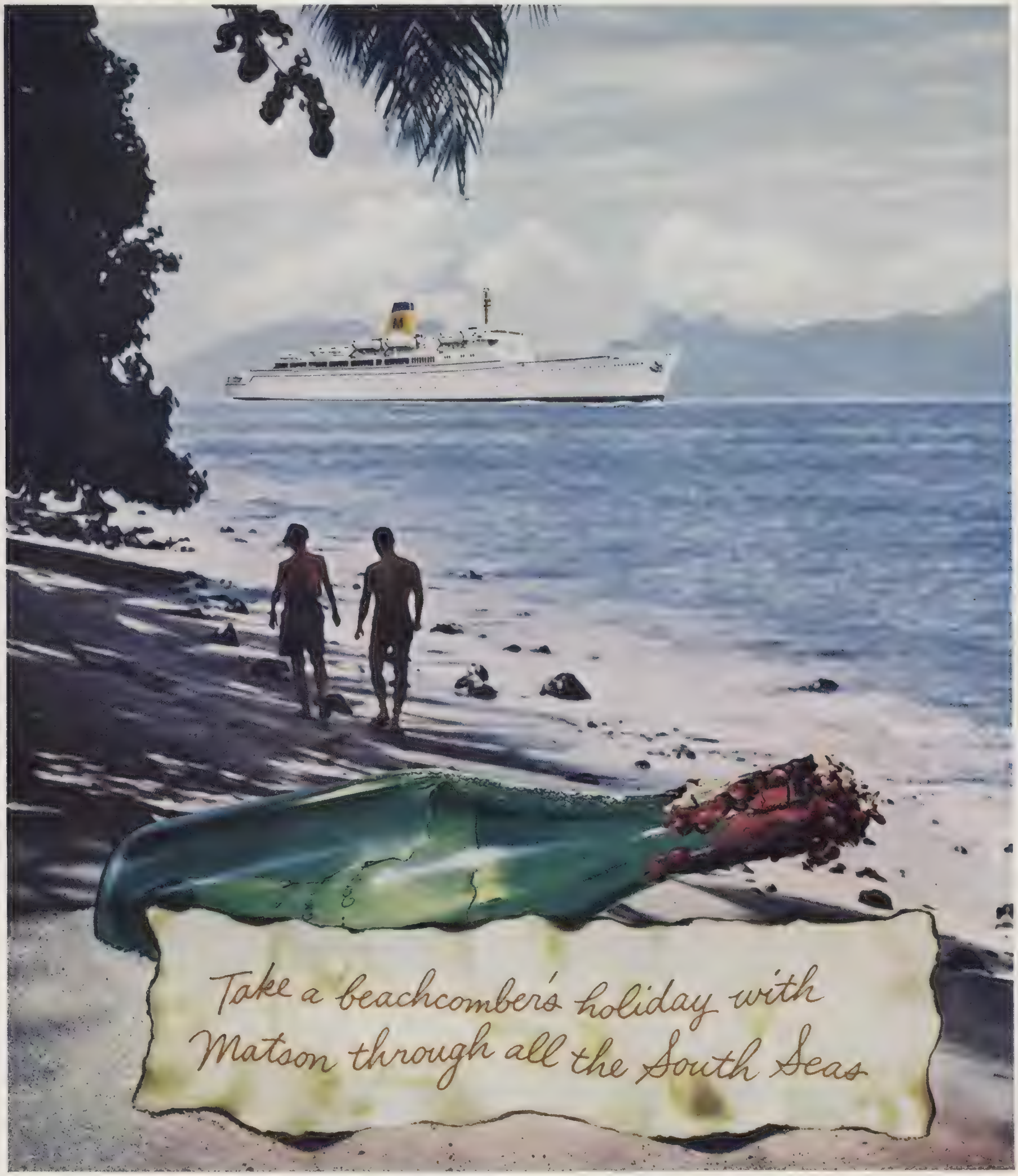
ZEFRAN ACRYLIC—THE SUPERNATURAL FIBER FOR THE WOMAN WHO WANTS EVERYTHING

Bonwit Teller—all stores; I. Magnin & Co.—California & Seattle; Julius Garfinckle & Co.—Washington, D. C. & Virginia.



Style Undies

THE PRETTIEST LINGERIE AND SLEEPWEAR EVER SEEN IS MADE BY STYLE UNDIES, 112 WEST 34TH STREET, NEW YORK 1.



Beachcombers! Explore the blue lagoons of Tahiti, bright beaches and countryside in New Zealand and Australia, legendary Fiji, Pago Pago's enchanted harbor, Hawaii's sunny strands! Your ship for the 42-day cruise is the all First-Class SS MARIPOSA or SS MONTEREY, each a completely air-conditioned and gyrofin-stabilized Matson Resort Afloat featuring incomparable food, service and entertainment.

SPECIAL THIS SPRING 4 South Seas cruises featuring 25% reductions from 1-way fares for savings up to $745 round-trip. Join the SS MARIPOSA March 30, May 15; SS MONTEREY April 17, June 1. Each sailing from San Francisco, following day from Los Angeles.

SAIL Matson
THE VOYAGE IS A GLAMOROUS VACATION . . . THE PORTS ARE AN EXCITING PLUS

See your travel agent

MATSON LINES • THE OCEANIC STEAMSHIP COMPANY • NEW YORK, WASHINGTON, D.C., CHICAGO, DALLAS, SAN DIEGO, LOS ANGELES, SAN FRANCISCO, PORTLAND, SEATTLE, VANCOUVER, B.C., HONOLULU



I dreamed I was a medieval maiden in my *maidenform® bra*

The past was never quite *this* perfect! I'm a legendary figure in STAR FLOWER,
Maidenform's *newest* work of art! Genius idea: petal-patterned circular-stitched cups, underlined with twin elastic bands
(*upper* band expands for custom fitting cups; *lower* band expands for comfortable give-and-take).

®REG. U. S. PAT. OFF. ©1959 MAIDEN FORM BRASSIERE CO., INC., NEW YORK 16, N. Y.

White cotton broadcloth. A, B and C cups. A *collector's item* at just 2.50!

EUROPE FOR BEGINNERS

(Continued from page 76)

cards, take a shower, or go to sleep. Because if you pursue your way, there won't be a second to spare for meditation or poetry—you will be too busy driving a hard bargain.

The question is not whether you gave enough or too much. (Tourists waste too much breath arguing this point back and forth.) The thing for you to do is to give more. The woman has a thousand good reasons which she will tell you about, and she has all day. You may get rid of her, but there again you can't win, because she'll dispatch Grandma and the children after you.

My fondest memory of an innocent abroad is of a man in Naples on a one-day stopover from a cruise. As he staggered into the restaurant, to get rid of the beggars after him, he muttered to himself, "Boy! nobody can tell me there's no unemployment around here!" This drew a solid round of applause from the more seasoned customers, but even then he didn't realize he had been funny.

"Five-year-old Spanish children practise wild gypsy dances in view of café terrace entertainments," the advertisements say. Spain is not a country one jokes about. Nothing is gay, neither songs, nor art, and life is too hard for dance and laughter. Once in Seville, thirty or so of us were sitting on the terrace of a café; judging from the registration plates of our cars, some eight countries were represented.

Drinks were served with potato chips, olives, and shrimps, all the more welcome because it was at least two hours before lunch, served Spanish-time. None of us got so much as an olive. A swarm of children appearing from nowhere—little boys with burnt-corked faces and girls with kewpie-doll eyes, and lipstick, masquerading as gypsies, swooped under the arms of the waiters, emptied the plates in their hats or dress fronts, and disappeared as silently as a flight of swifts. The waiters refilled the plates as best they could and chased the children away with napkins, but the children always got there first.

I don't know how long we watched these antics, since sightseeing brings on a state of fatigue and hunger bordering on trance. But I clearly remember the outraged tone of the voice behind me: "but these children are starved!"

A Frenchman at the next table simultaneously woke up to the fact and shrieked, "*mais ces enfants crevent de faim!*" And so on, like wildfire, all along the terrace in every language the visitors spoke. We looked at one another as if we had been tricked into a bad joke, and then, as tourists do, turned to the waiter for an explanation. It must have happened many times before because he was right there, framed in the open door, shrugging his shoulders helplessly, shaking his head and saying "*niños . . . comer . . . comer,*" and making the empty gestures of filling his mouth with food.

Most of us paid up, left, and later bumped into each other walking aimlessly about the Sierpes. Anything was better than watching the starving children.

Travel information that tells you how to get to Lapland or Elsinore does not linger on the food of these northerly countries. The traveller there is perhaps seen as a spirit of the snows, or a brooding Dane who sustains himself on a herring. Let this same tourist read about Italy or France, and he finds himself treated as an ambulatory digestive tract with an insatiable appetite for art.

You may love *scaloppine alla Bolognese, fettuccini alla Milanese* and *Valpolicella* as much as the art of the Renaissance, but you must make a choice: either you eat such meals twice a day and sleep them off, or you visit art galleries. But you can't do both. Sitting next to a table of convivial Frenchmen, you may be tempted to order the same meal, starting as they do with Calvados or pernod, and proceeding to *hors d'oeuvres*, sole in vermouth with *blanc de blanc*, châteaubriant with bone-marrow sauce and Beaujolais, salad, assorted cheeses, coffee and a couple of *framboises d'Alsace*. As they leave their table, while you're still figuring out how to get up, try to remember that they are no more fit to work than you are to do any sight-seeing—and that like you, they'll keep going on Perrier water for the next twenty-four hours. The thing to think about in France is where to get a couple of hot dogs. Any *brasserie* will be glad to accommodate you. Just say *saucisses de Strasbourg*.

Is Europe expensive or cheap? A couple wanted to know how much it would cost them per

(Continued on page 82)



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EUROPE FOR BEGINNERS

(Continued from page 81)

day to travel in Europe. They were buying a car in Paris, and intended to see everything from Scotland to Greece. While they were telling me what they wanted to do and see, I was figuring out how much two people with the same tastes would need if they were crossing the United States. I came up with an estimate of fifteen dollars a day (not counting gasoline). By pure reflex, I multiplied fifteen by two and said thirty dollars a day for two should do it. When they came back from Europe they went out of their way to tell me how wonderful their trip had been, and to thank me. Thirty dollars a day had taken care of everything.

About bargains. There is no denying that a ten-dollar meal in France can not be had anywhere else for twenty-five or more. If your means or constitution can stand two such meals a day, they are real bargains for you. With the exception of such well-known items as perfume and scarfs, I have yet to bring back a five-dollar souvenir that could not have been bought in New York for three. Custom-made shoes and clothes are cheaper, but inexpensive European shoes and clothing will neither fit nor wear so well as their American ready-made counterparts. You may pay fifteen dollars for a sevenfold silk tie that you couldn't find in the United States for twenty, but you will never find a fifteen-dollar tie for one dollar.

Pointless buying is pointless no matter where you shop. Bargains are struck the moment you find something you really want in the country that makes it best. Such as: exploring the silver vaults of the City of London or finding your way to the warehouse of Maples of London for antiques; matching silks for curtains in Milan, or choosing your dinnerware in France (where china is so cheap that at local fairs porcelain vendors break huge piles of it to prove they may as well break it as sell it). Shopping for something definite in a foreign country gives the traveller a sense of belonging to the life around him, after a spell of disembodied sight-seeing.

Slogans like "driving in Europe made easy" have no meaning for Americans who have never been abroad. There is no country so easy to travel in as the States.

I suppose that some ten to twelve European countries would geographically fit within the boundaries of the United States. Language barriers, foreign currencies, passport control, and customs might make the journey that much more fascinating, interesting, or piquant, but never as easy. Nothing that you will do, no matter in what country you do it, will be as easy. But by making Europe seem easier to travel in than it is—although it is not difficult—the travel copy only adds to the confusion of the tourist. As a matter of fact, driving in Europe is exactly opposite to driving across the United States. Instead of piling up fast the hundreds of miles between one natural wonder and the next, you will be tempted to stop many times as you go.

You will be able to see the reflection of a country's past and present on its people. They live on the land where their own history was made, and their past determined the way they live today.

Geography is no longer abstract once you have stood on the banks of the Rhine, or descended in less than an hour from above timber lines to jasmine groves, or gotten lost hopelessly as I once did, looking for the Moselle with orchards in bloom and coming upon the Ruhr valley instead. In Ireland you can literally drive yourself beyond the Pale. It isn't a figure of speech, it's a territory.

Geography in three dimensions, the meaning of landscape for war and peace, and sudden revelations of languages you thought you knew are only a few of the rewards in store for the tourist who hasn't been brainwashed by misleading promotion. There is also the art of these countries, their folklore, their religious and national holidays, the way they court, marry, and bury their dead, all the channels through which humanity can be shared.

America is huge, Europe is small; this continent is rich, some countries in Europe are poor. Comparison can get a tourist nowhere, and I suppose the word I would recommend is reciprocity. Once in Switzerland, an American and I were walking down a village street in the dead of winter. From the cellars of the houses came the clatter of shuttles as the farmers wove cheesecloths, and my friend said to me: "I bet my old man is mending fences way back in Wyoming right now." I have rarely felt as strongly as I did then that we live in one world.

on the facing page



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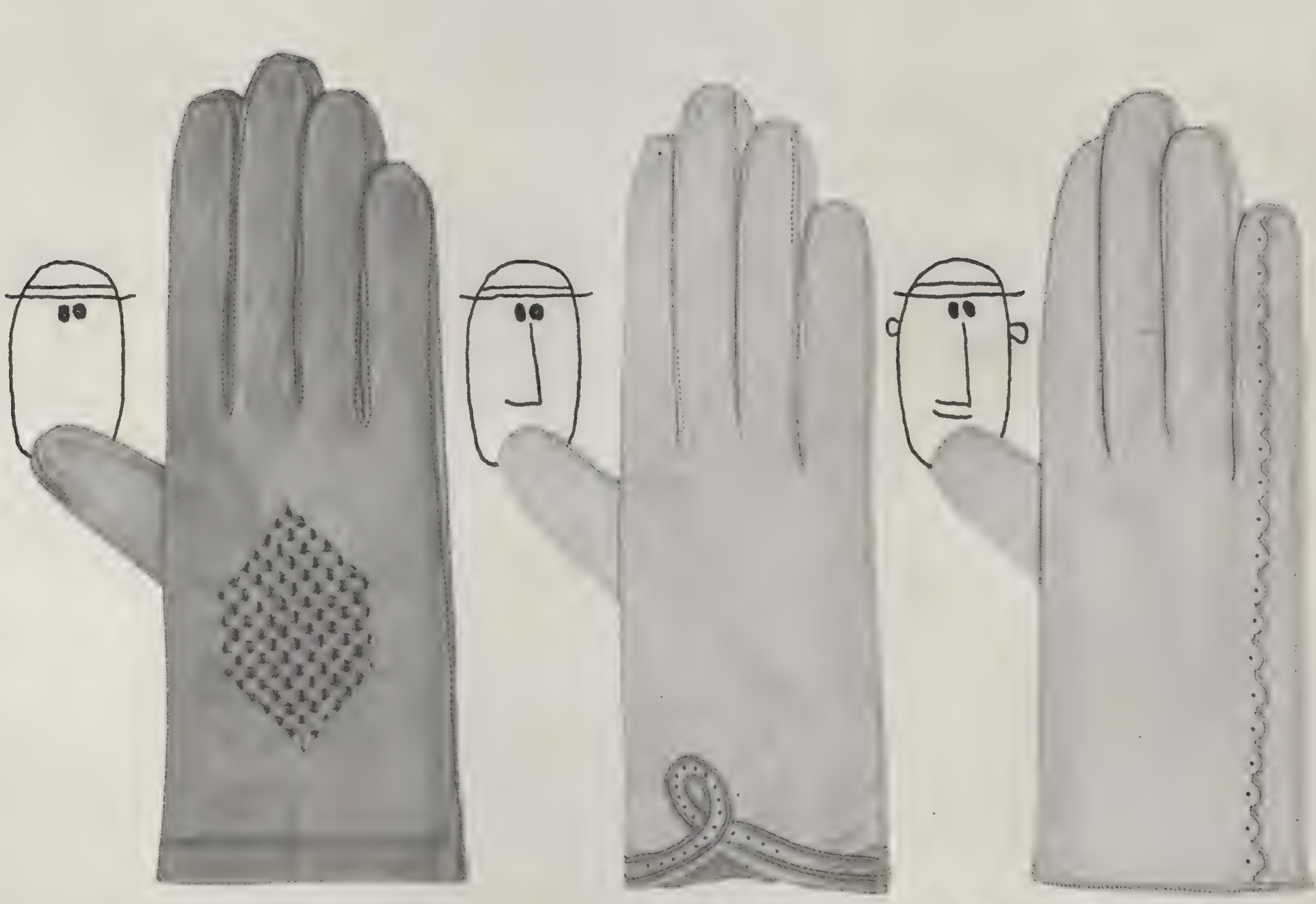
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A typical waterfront scene on Sarasota Bay. (This photo was not taken on Bird Key.)



Architect's drawing of the proposed Bird Key Yacht Club, a private club within the development in which homesite purchasers may make application for membership.



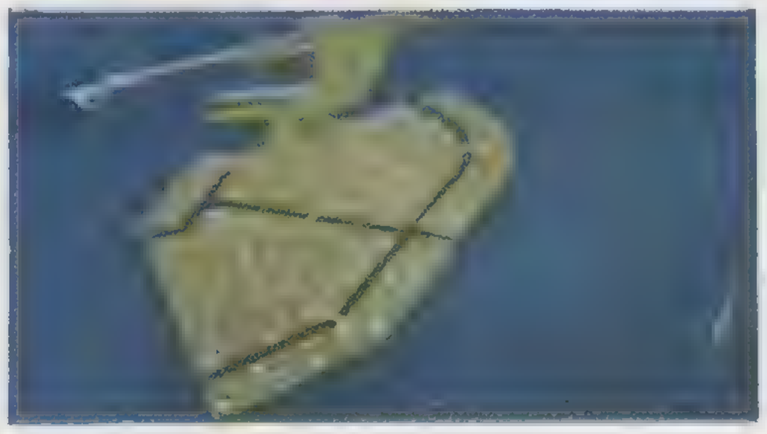
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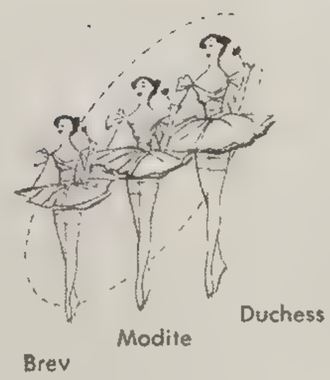
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Mrs. Snowball of Pigeon Island

BY KATE SIMON

Saint Lucia, one of the Windward Islands, possesses sea and inlets, mountains and fishing villages, beaches and the remnants of French *patois*, but its most special possession is Pigeon Island, close by, and its invisibly crowned queen, Mrs. Snowball. Pigeon Island and Mrs. Snowball are reached by standing on the beach at Gros Islet and waving and shouting, until answering shouts from across the water reveal that a rowboat is on its way to pick you up.

You will be greeted by Mrs. Snowball (through usage, more believable than her real name), the only woman permanently on the island, the owner of its few houses, its hostess, bosswoman, entertainment, and royalty. For many years she was rather well-known in London's music halls, and, given a sympathetic audience—made more sympathetic by the rum which she dispenses from her restaurant and bar, a thatched beach shed—she may hum one of the old tunes and try a few vaudeville gestures.

Out of her pink-white mass of melting flesh, from her wild thatch of yellow-white hair (dried and dyed to the consistency of tangled cotton), from her innocent blue eyes, there emerges the simple confidence of an indulged child. She is lovable, she knows it; what she thinks and does charm her, too. She and her alter ego are wrapped in an abiding love affair.

Her speech is still Cockney, carried by a small, wondering voice. She will ask you, with delight, if you like her new "bawth dress" which she has just made; it will consist of a simple printed cotton skirt and a string across her neck to hold up a front panel which manages to maintain modesty.

Mrs. Snowball is pleasantly tolerant of the women who come her way, but men bring out the best in her. Three men listening, and three drinks swallowed with girlish giggles over the surprising strength of the liquor, release a stream of Cockney endearments, batted eyelids, and frail modesty. She can't, somehow, make the drinks; some man must do it while she looks on with awe as the great magician puts juice and rum together.

As she sips, she tells with glee, as if recounting the antics of an endearing child, about how she absolutely refuses to dress beyond her repertoire of "bawth dresses" (which she changes frequently during the day) and how, although always admonished by an anxious public to wear a hat to the governor's annual reception, she doesn't. A dress with a little more yardage, yes, and even gloves (she tells you with a deep satisfied gurgle)—but *never* a hat. Her account of the suspense and excitement over this earth-shaking matter suggests an odd picture: the whole of Saint Lucia breathlessly absorbed in nothing but the convention-defying exploits of this superannuated cherub.

Our hostess' manner, still soft and girlish, develops a brisk little shadow as she asks "her boys"—magnificently muscled under blue-black skins—to fetch some lobsters. They fetch them, large and vigorously alive, from nearby rocks in the water.

While you swim, encouraged by the maternal coos and smiles of Mrs. Snowball, off the beach fronting the bar, the lobsters boil in large cans. It may be the combination of Caribbean sea and sun, the rum, or the free floating aura wafted forth by the lady of the house, but the lobster tastes superb.

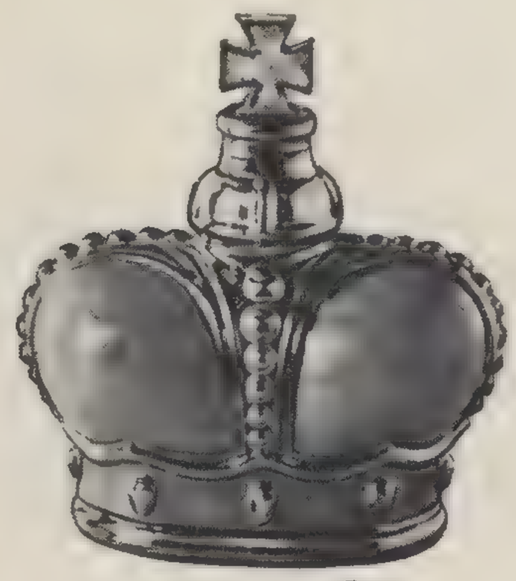
If you can't bring yourself back to your carefully-planned itinerary, you may stay on the Island. It holds various accommodations; single-roomed shacks simply furnished, others sporting the incongruity of canopied beds and similar bits of seedy lordliness. The cleaning and serving is done by "the boys" and a taciturn man or two, seldom named or spoken to. There is no foreman or manager; Mrs. Snowball is all (unless her mother has come to visit, as she sometimes does), and she and her island weave a cocoon of sybaritic indolence, tropical escape, and the lovely illusions of beachcombing.



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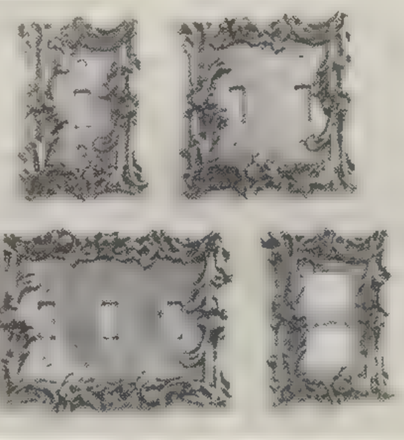
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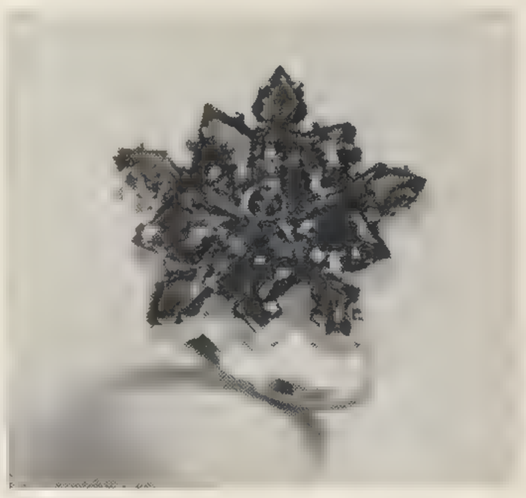
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A golden snowflake of non-melting Madeira topaz: the important big ring. Setting of 14-k. gold; $90 plus tax. Also available, pin and earrings in the same design. At Bonwit Teller, 721 Fifth Ave., N. Y. 22.

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ADVANCED BIDDING CONVENTIONS—one long-playing RCA Victor record by Morton Rubinow, explaining Stayman, Gerber, Fishbein, Roman Blackwood, Unusual No Trump Overcalls, Grand Slam Force, Texas, Lead Directing Doubles, and Short Club. **$4.95** (postpaid)

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Dept. V 360, 541 Main St., New Rochelle, N. Y.



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HOUND

. . . on a new tape



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paled spring beige called
parchment; made to order in all
sizes, with fittings, or, if
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measurements. $395. Martha,
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massed reds and pinks, vivid
against white vinyl trim.
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Stern's, 41 West 42nd St.,
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shaping produces a young sweep
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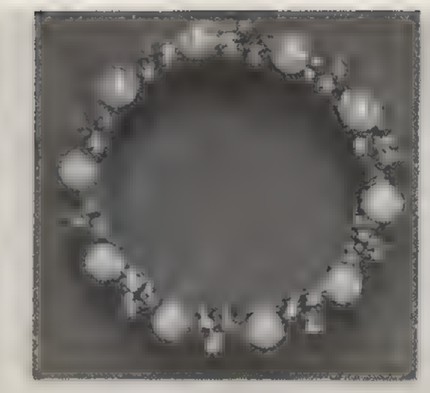
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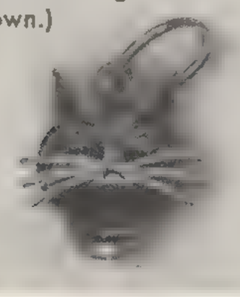
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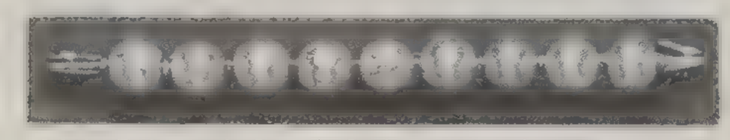
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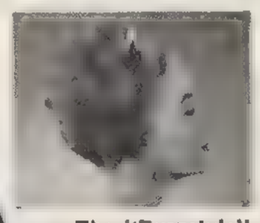
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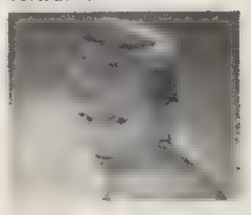
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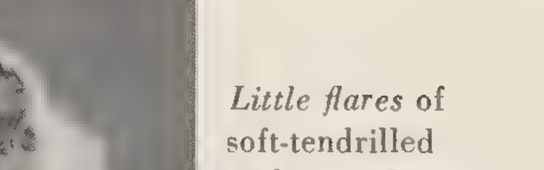


SHOP

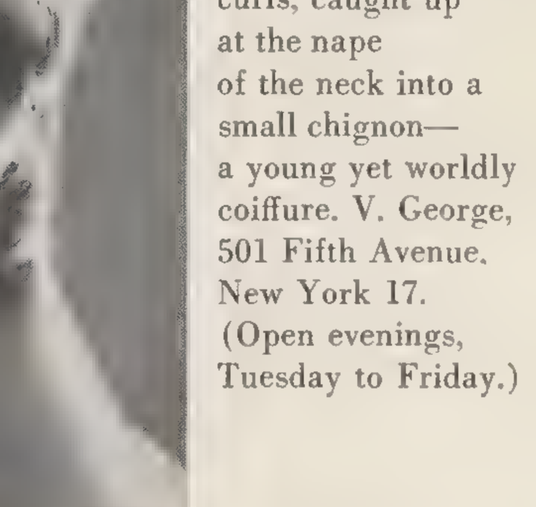


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Awabi blister pearls: the work of irritated mollusks that line their shells with pearl. The blister-like results: earrings, here, with 14-k. gold settings. $34.10 inc. tax, ppd. M. S. Shimshirian, 214 East 50th St., New York 22.





Pink roses, larger than life, hand-screened on imported French white silk organza. This Paris design by Alice Schweitzer will be custom made here if you send measurements. $145 ppd. Alice Schweitzer, 755 Madison Avenue, New York 21.

HOUND

. . . strumming up a March medley



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in sage green (pink roses).
Also in light blue with royal blue
embroidery, or beige with blue.
Sizes 10 to 20. Blouse, $11.95;
shorts, $16.95. Jean Peck.
Worth Avenue, Palm Beach, Florida.

SHANNON

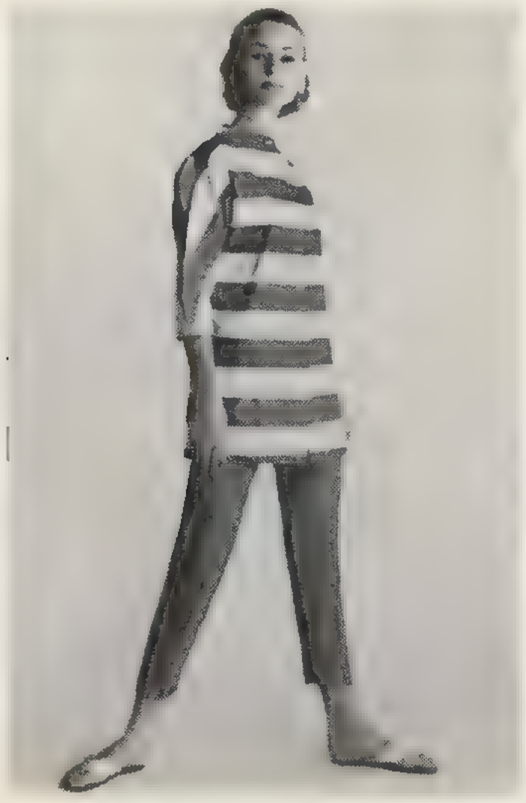


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313 Worth Ave., Palm Beach, Fla.



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MIEHLMANN



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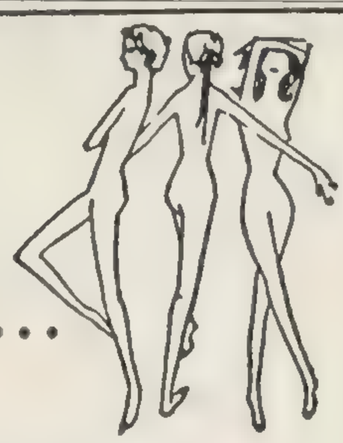


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Educational toy: one of the enchanting toy hats that are converting even the hat-haters this season. This one is strictly for after-five—evening or theatre. White rose, netted in navy-blue silk veiling. $13. By A. Brod, at Lord & Taylor, 424 Fifth Avenue, New York 18.

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SHANNON



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HOUND

...swinging toward spring

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MIEHLMANN



Bold-scale beads: an Italian design called "Modern Byzantine"; big black and white striped beads joined by chains of jet. The three necklaces, $13 each, ppd. Peter Todd Mitchell. 315 Fifth Ave., New York 16.



Baedeker for packing, "Europe in a Suitcase" tells you what to take, how to pack, how to get the most out of your trip. Its sixty-three pages are crammed with useful tips, minute details about packing, a calendar covering chores for the last two months pre-trip. $1 ppd. Mrs. Muriel W. Scudder, 238 Abbey Rd., Manhasset, N. Y.

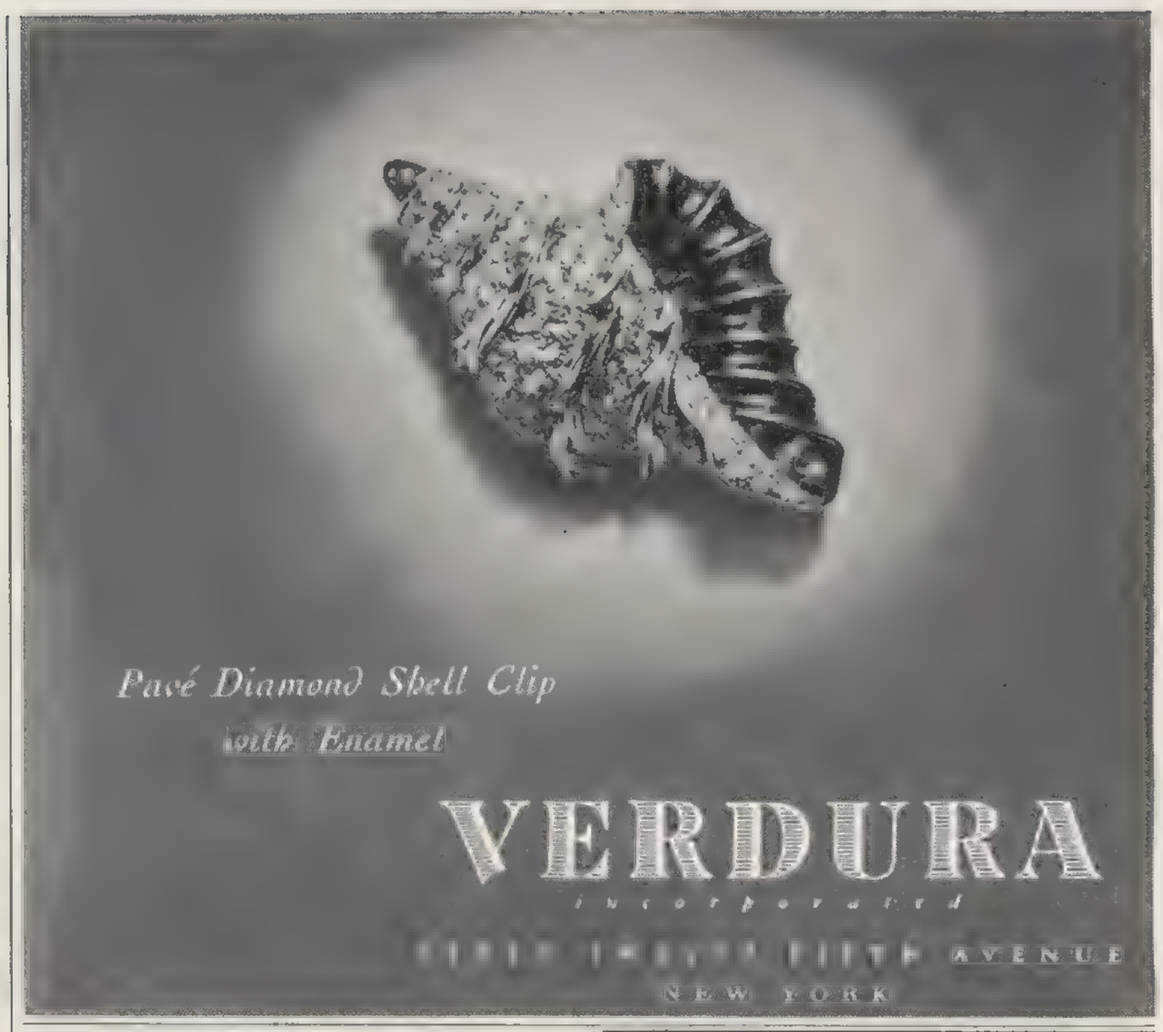
The right complement for at-home pants: very soft, red calfskin slippers with black ribbed rubber soles. Also in light brown, black. 4½ to 10, A, B. $15.95. Robert John, 175 Macdougal St., New York 11.





The Cape Cod lighter, non-inflammatory in this white ceramic version that is actually a flower vase—with a lid that functions as a frog. About 9″ tall, $15.50 ppd. Henri Bendel, 10 West 57th St., New York 19, N.Y.

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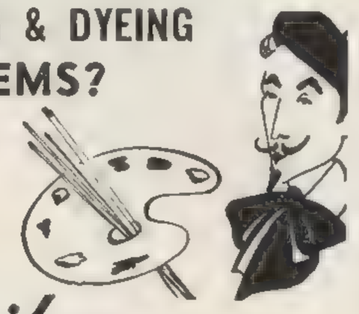
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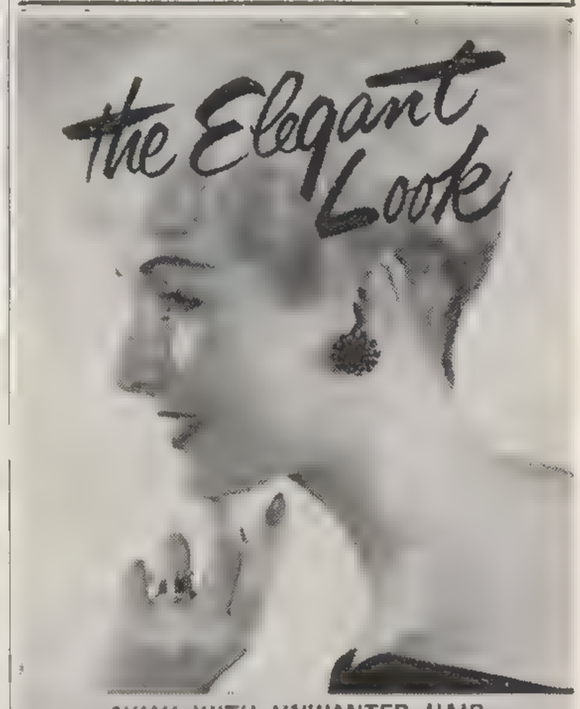
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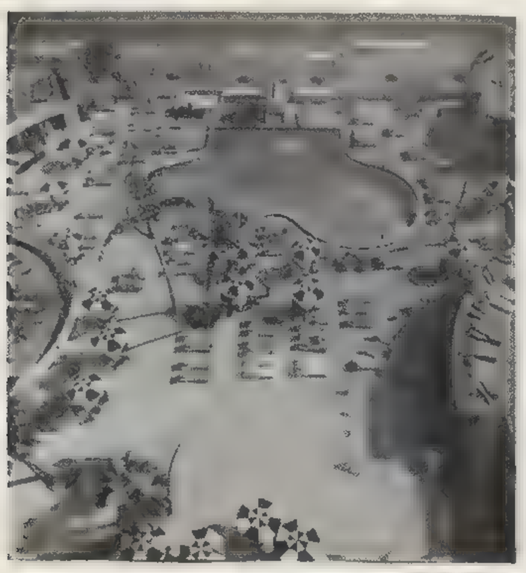
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3-1-60

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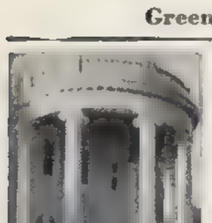
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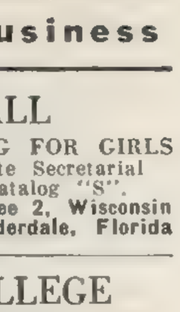
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SCHATZBERG

Vogue's-eye view: ravishing effects from

Paris

For any woman who wants clothes to make her look just plain beautiful—leaving the abstracts of fashion to another school of chic—this year's Paris Collections are like the night they invented champagne ("they must have thought of us"). Besides the pale, light-struck colours, the pleats, the chiffon, the mauve and eggplant colours, and the exciting coat shapes, there were hats; some, it's true, were stark and demanding, but a whole rush of others—for instance, the one shown here—had no motive beyond setting off tides of allure. Yellow-gold wheat sweeps the wide brim; and the earrings are gypsy, with cheering bits of money pendant from the hoops. Both hat and jewels are by Nina Ricci, whose new gypsy-blood-for-fashion throbbed in Paris and kept the cables strumming. These, in America at Bergdorf Goodman; Marshall Field; Neiman-Marcus; I. Magnin.

Paris light-struck

pale looks
moving through
these pages
with the
speed of fashion.

Later this issue:

the new
Paris shape story.

SCHATZBERG

Grès: A superb white coat, *left*, of fleece cut in the wide and wonderful way for which this house is known; the deep yoke, front and back, is made of the fabric's flip side. White jersey dress; green silk cummerbund. In America: Saks Fifth Avenue.

Dior's polo shirt suits point to a fresh fling for the middy look; his Jockey Club, *above*, is primrose-yellow wool with a slightly gathered skirt, camisole-topped. In America: Lord & Taylor; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. Kislav gloves. Shoes: Roger Vivier for Dior.



Paris

BY JESSICA DAVES

We had "Collections weather" for the Paris couture showings—mild, sometimes rainy, but never enough to impede the crowds arriving in cars or taxis at the doors of the great houses. According to newspaper reports, there were more foreign buyers than ever before at the spring showings; this in spite of the question raised by American makers and retailers about the swelling numbers of ready-to-wear clothes arriving in New York weekly from Paris. But these Collections are not "prêt à porter"; they are Couturier Collections, many with ideas for translation, adaptation. Even something as simple as the Dior pull-over suits (preceding page), or the smock blouse-dress (at left), carries with it the look of the masterful cut; so simple that the cut *must* be masterful.

The first Paris impression, and it was to remain a lasting impression, was the look of delicious pale colours, in every couture house of Paris. Where once the spring Paris collections were so preponderantly black that it was difficult not to have a wintry look in our spring reports, this year, one could do a whole report from Paris and never leave the colour range of pastels, muted in colour, or seemingly so, through the soft face of the woollens that were the wools of Paris. A smart woman's first Paris purchase for spring might be a white coat—voluminous, fleecy, delicious, like the Grès on page 110, over a white wool dress. A pale-pink coat, a pale-blue coat. Or it might be one of the pale, pale beiges *(Continued on page 115)*

Dior's young smock, *left*, in pale wool, that falls loosely over a short narrow skirt. The sleeves, elbow-length kimonos. Black rough-straw beehive hat. This suit, in America at Saks Fifth Avenue; Holt Renfrew of Canada.

Lanvin Castillo: Cask coat, *right*, in greige basket-weave wool, welt-seamed, with little side slits. The hat, a high wide Breton in pale felt. In America at I. Magnin.

At Ricci, pleats. Pale-blue silk crêpe dress, *far right*, with short loose top, straight skirt—both pleated. The smoothed waist, natural, small, sashed. Dress, in America at Henri Bendel; Marshall Field; Neiman-Marcus.

SCHATZBERG





Paris

that are another Paris hallmark; almost not beige; off-white or oatmealy, or pale sand. These have equal elegance with dark shoes and hat, or in a completely monochromatic colour scheme.

Second Paris impression, after the "nouvelle vague" of pales, was the prevalence of pleats. Even Chanel, whose easy walking skirts have remained unpleated for years, made Chanel news with low-placed, released pleats in the skirt below a close-fitting top. And the pleat fever reached highest at Ricci, where there were almost no unpleated designs. One of the beautiful evening dresses in Paris is the Lanvin Castillo deep-red printed chiffon, pleated from neck to hem. After the flutter of pleats, one also realized that in every collection there was some version of a princess dress, either really conforming to the figure or falling slightly away over the torso, from a flattened bustline (Dior; for this, see page 140).

There was, as always in Paris, a whole covey of the charming, neat "little suits," which smart Parisiennes—indeed smart women all over the world—live in; in black and white checks at Dior, in beige at Ricci and Balmain, in pale-pink at Patou, in many tweeds at Chanel, in pale soft wools at Heim, in mauve at Cardin. Jackets were usually shorter, unfitted, straight-hanging; a few, belted.

With these suits were the imaginative, beautiful blouses that have never been equalled outside of Paris; bow-tied chiffon, ribbon-run broderie anglaise (at De Rauch), double-breasted white satin, silk *(Continued on page 116)*

Patou's polo neckline, *opposite page*, a necktie like a polo-coat belt on the loose jacket of a pink Orlon-and-wool suit (Lesur fabric). The sleeveless dress has a lowered waist, an overblouse look. Also pink here: the shady high-crowned Panama hat. Suit, in America at I. Magnin. **Balmain:** Double-image suit, *this page*, an uncluttered elegance in pale wool. The one-button closing makes two appearances—at front and back of the jacket. Patent leather pillbox. Hat and suit, in America at Henri Bendel. Shoes, both pages: Dior ready to wear, by Roger Vivier.

SCHATZBERG



Paris

jersey pull-over blouses. There seemed to be more suits with blouses than dresses with jackets in the collections—a change; actually, fewer dresses in most Paris houses than for many seasons.

After the 3 P's—Pales, Pleats, Princesses—quick impressions of the Paris collections: the gypsy earrings at Ricci worn with everything. The big white collars on full-skirted dresses at Griffe. The stark, almost surrealist designs at Cardin for evening; his authoritative coats and suits. Balmain's short-jacketed suits with flounced skirts. The thread of purple and mauve running through Heim's collection. The enormous luxurious variety at Dior, with many middy pull-over suits, or long middy-top, elegant dresses; his embroidered evening fabulosities; and his excellent barrel coats, seven-eighths or long. The caped costumes at Lanvin Castillo. The "county" clothes at De Rauch, with leather coats, tweedy, loose-jacketed suits, and beautiful "ladies' blouses"—one of white linen with ruffled cuffs and shirt front. The white Norfolk suit at Dessès, with accordion-pleated skirt; his white organza débutante dress which turned into a bride's dress at the end of the show by the addition of a trained, small jacket and a white tulle cap. The Chanel pull-over suits for day, and, for evening, of white brocade. The Michel Goma young, frankly hippy, very shapely clothes.

Paris skirt lengths were mostly unchanged—slightly below the knee, with the exception of one or two Dior extravaganzas which were above the knee in movement. Everywhere the stand-away collars or collarless necklines on coats and suits, often bare-necked. Almost no full-length sleeves anywhere. Gloves long, longer, longest. Hats under the influence of Western movies.

Chanel suit news, *left,* with these tradition-breakers: a shorter jacket, skirt with low pleats. Beige Glen plaid wool edged in gold braid; at the neck, buttons not to be buttonholed. Suit, in America at Henri Bendel; I. Magnin. **Ricci's** gypsy look, *right,* young, easy, a short envelope jacket sealed over a flattering gored skirt. Part of this look: the Breton hat, chiffon scarf, hoopy *gitana* earrings. Suit, in America at Saks Fifth Avenue; Frederick & Nelson.

THIS REPORT CONTINUES WITH 12 PAGES OF OTHER PARIS FASHION NEWS—SEE PAGE 138.



Do you see what we see...



In our youth—which was sometimes more lettuce than flaming—there was a good deal of talk about trained brains and the power of good they did. What we have in mind here, though, depends on the trained eye, the female eye that fastens on a fashion effect in the time it takes for one bat of a lash. By effects we mean such important coups as these: the fizz of a white organdie slouch hat with grey flannels; the wisdom of playing beige the monochromatic way; the knowledge that a tried, womanproof move in fashion—black suit and pearls, for instance—can often be the most intelligent one to make; the gain in drama when momentous earrings are worn with a bare throat, and possibly a giant ring. What makes the look, the quick impression that registers fashion—not just clothes—is what counts. What goes into this you should see here and on the next ten pages.

Hat and coat liaison— it takes two to get the fashion power here—a classic coat (far left), plaid, lively, and versatile, played against an outsize boater of black braided straw; this, by Mr. John, seen in close-up directly left. Coat of Anglo wool with crossbars on the bias, bias pockets. By Jablow. About $225. Gilt earrings by Cadoro. Both at Saks Fifth Avenue. Coat: Woodward & Lothrop; Frederick & Nelson.

Domed herringbone— with this short-sleeved, delightfully self-sufficient coat, a beehive hat of white straw is the right fashion punctuation. Rodier wool coat by Monte-Sano & Pruzan. Handbag by Lucille. Both at Bergdorf Goodman. Coat, also Hutzler's; Neiman-Marcus. Mr. John hat. Evins shoes.

What we see...





KAREN RADKAI

From a suit point of view the facts to note here are: a pleasant bias on the skirt situation; the fez worn so it's quite impossible to lose face; a trio of semi-sunburst pins, one just half over the collar horizon. Suit, of Forstmann navy-blue worsted, by Frank Gallant. About $130. Gilt pins, with centres of bogus pearl, one "topaz" stone, one blue. By De Nicola. All at Best & Co. Suit, also at Wanamaker's, Phila.; Dayton's. Palizzio black calfskin shoes.

Shape and a spree of jewels count here; and pleats are part of the news in this brown silk dress with the waistline soft and fluid, shifting emphasis to hips and bosom. *Two* necklaces—beige, blue, and white baroque pearl beads—stack up to earrings of fake coral, rhinestones, gilt. Dress by Larry Aldrich of Onondaga silk. About $100. Earrings by Van S. Beads by De Mario. All: Bonwit Teller; Hudson's; Frost Bros. Shoes: Dior-New York.



What we see...





KAREN RADKAI

Toy hat detail for soft silk—a white topknot of shantung with a queue of red and blue stones on a circlet of dark veiling, it plays readily through late afternoon and evening. See that it's delightful. At left, soft Swiss silk and the toy hat again, worn with a very real young dress of coffee brown. See its elegance, understated but perfectly sure, the skirt full and fluid, the waist candid in wide white calfskin, the soft canopy sleeves. The hat by Irene of New York; the dress by Trigère, ready later this month. Both at Bonwit Teller; Dayton's; I. Magnin. The brown calfskin shoes by Delman.

The unexpected double—a blouse of sharp-pink silk chiffon that's a knock-out play with this pale milk-coffee suit of Italian silk (right), both from the hand of Tiffeau & Busch: about $160, at Lord & Taylor; Hutzler's; Hudson's; I. Magnin. Now see the over tricks: long Kislav gloves of darker-coffee brown that could score high with other dresses or suits; the Schiaparelli beads; and the brown straw helmet by Christian Dior-New York. Another colour trump, the new rosy orange lipstick called Romantic, a French import by Stendhal. Beads, hat, and lipstick, all at Lord & Taylor.



New look at the shirt and skirt life—
at first glance, as classic as it's possible
to get. But see this: the shirt is suède and
chamois-coloured, the skirt, gathered white wool jersey—
not a combination that leaps to mind instantly.
In the little-things-mean-a lot category, these look-makers:
a gamut of brown leathers, scarf of gilt chains (Monet).
Shirt, about $60; skirt, about $45. By Bonnie Cashin.
All: Saks Fifth Avenue. Costume also: L. S. Ayres; Frederick & Nelson.
Peaches with creaminess built in: Peach Frappé lipstick. By Frances Denney.



Established suit-success

is what we see first off—hound's-tooth checks, straight from the shoulder dash. What we hear, as well, is the pleasant smack of prophecy: a surprise of orange lining the jacket, making the blouse, plaiding the black and white checks. Other-colour decisions to make for the same unobvious reasons: baroque pearls in a mix of beige and greys; chamois-coloured gloves; handbag the color of bitter chocolate. Wool tweed suit, by Traina-Norell, with silk blouse and jacket lining. Bonwit Teller; Wanamaker's, Phila.; Neiman-Marcus; I. Magnin. David Webb pearls. Make-up: Stendhal's new G-Sen Color, Sardane.

KAREN RADKAI



What we see...

KAREN RADKAI

Red surprised is the issue illustrated at the left, with the surprise factor a mauve dress that suggests a whole new life for red worn with mauve, a reviving change from that classic charm team, red with pink. Square-collared coat by Matlin, of Hockanum wool. About $125. Wool dress by Samuel Winston. About $185. Cachepot hat of mauve straw by Christian Dior-New York. All at Saks Fifth Avenue; Neiman-Marcus. There's more colour story in the deep-coral lipstick, Santiago by Dana. **Soft shape, soft colour** —the how-nice-to-get-into facts spelled out above and right. Beige wool jersey suit that has a good degree of respect for the figure as well as an easy outline. More beige for the hat (the theory being that you don't fight a winner). Earrings and ring with no false modesty: they're there to *project.* Suit, with beige cowl-necked chiffon blouse, made to order by Sophie of Saks Fifth Avenue. The telling earrings are fake sapphires, topazes, and rhinestones; the ring, topazes and rhinestones; both by Hattie Carnegie. Lilly Daché hat. All at Saks Fifth Avenue.



What we see...





The coat-size cardigan (far left), white with black braid margins, has strong aptitudes for both city and country living; becomes a look with the addition of a black fez, a patent leather handbag that's more than middling big. Coat by Originala, of Stroock fabric (wool-and-alpaca fleece). About $200. Lucille handbag. Both at Saks Fifth Avenue. Coat: Julius Garfinckel.

The heart of the plaid matter is brisk unruffled chic; one case in point, the black-and-white wool tweed coat (left). To see besides—the fashion importance of elbow-tipping gloves, a tall fez, a calfskin satchel without a jot of metal. Coat by Ben Zuckerman. Hat: Christian Dior-New York. Both at Bergdorf Goodman. Coat. also at Wanamaker's. Phila. Lucille bag.

Meant to be mobile—that's the pitch behind the soft black-and-white checked wool suit, right; as fashion it's anything but moot with the brimmed Trilby hat and jeroboam handbag (above). Nettie Rosenstein suit. John Jr. hat. Koret bag. All: Bonwit Teller. Suit, bag: Hutzler's; Harzfeld's.

KAREN RADKAI



The American taste for breaking rules

The U. S. belt of the moment, as we've noted in recent issues, is the wide, waist-marking belt, worn notched to the nines. And what have we here? Thin languid sashes knotted, in a deliciously boneless way, low on the waist. Hair that's *courant*, we've said, often bobs silkily around the shoulders. So? So this: hair cropped close, curved way up on the cheekbones, looking—young, sassy, terrific. Also observed in other issues: a pointy toe and a waspish heel are a proper set of 1960 shoe-credentials. But if you'll look right and on the next two pages, you'll notice that one of the newest opera pumps around has neither: its toe is roundish, its heel definitely on the earthy side—and it doesn't look a tick too sensible for the chiffon or lace it's shown with. One bright new jacket-word: bolero; the suit at left appears not to have heard it. . . . The plain, unvarnished, and frankly enamouring truth about fashion in America is this: the American woman flatly refuses to be pigeonholed by any single look. In a year of enormous hats, she'll suddenly discover the flattery-power of a fistful of tulle; flood her with curvy little slip-sheaths, and what tweaks her fashion-psyche is loose-limbed, ripply—and as convincingly feminine as the dress on page 132. This, like all the news on these four pages, is by Galanos, whose own wit for rule-breaking established some of the most stimulating new fashion-rules this spring.

Left: The Galanos suit-stamp—loose, long jacket, crisp little ice-cream-cone sleeves, shown over a lightly shirred, unsleeved dress. The hat, one of his big cartwheely cloches, worn at a slant, and worn—in one form or another—throughout the Galanos collection. This form: braided black straw. Suit: peppery black-and-white wool tweed. Both, Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Over the suit-shoulder: a curve of the new cap-coif. This idea: Michel of Rubinstein. *Right:* Galanos dress-points in grey worsted checks—wide, standaway neckline, tied waist, gathered softness. Worn with it, a wide-angled white straw cloche—angled. The dress and hat, both at Bergdorf Goodman; Dayton's; Neiman-Marcus; I. Magnin.

LEOMBRUNO-BODI

VOGUE, MARCH 1, 1960





Rule-breaking— American fashion prerogative

No question about it: American women adore the brisk, straight-from-the-shoulder dash of the sweater-and-skirt life, of the cardigan persuasion. And what happens? These quite-other fascinations do. . . .
Left: Galanos' soft slithery dress-shape. This late-day version, layers of cowled black silk chiffon, bloused over dark-grey wool jersey. Here it's worn with a Galanos tilt of silky black straw. Hat, and the dress, both from Bonwit Teller; Nan Duskin; I. Magnin.
Right: Galanos' little-evening sensation—all-out lace, and not a strolling violinist in sight. This, in stiffish brown lace; the top, covered, narrow-bodied, Galanos-sleeved; the skirt, a swath of lace. Dress and hat: Bergdorf Goodman; Nan Duskin; I. Magnin. The languorous eye of the beholder across the page: one of the Galanos show-stopping ideas. You do it this way: grey or brown shadow; liner across the crease of the eyelid, only; *lots* of eyelashes. The opera pumps on these four pages, designed by Evins for Galanos.

LEOMBRUNO-BODI







"We rubbed the name Fonda like Aladdin's lamp and what was not, was," wrote William Gibson a few years ago. The name has, of course, been endowed with that magic by a quarter-century of acute characterizations, each illuminated by what every actor's agent describes in his own client as "the star quality." Whatever that is, Henry Fonda has it. He also has a daughter, who may in turn have the quality. Both Fondas are now on Broadway: Mr. Fonda in *Silent Night, Lonely Night;* Jane in *There Was a Little Girl,* the new play by Daniel Taradash about a girl raped and unrecuperated. The Fondas, in both instances, dominate the stage.

Looking like a man ridden by small debts, appointments with dentists, and desultory anxieties about fall-out, Henry Fonda has so far made a long-term investment in playing that born loser next door who finally, simply because it pleases us to think so, wins out. His charm is all throwaway, his gains not heroic; content with winning the nice girl, he leaves the glory wars to Gary Cooper, the difficult women to Clark Gable. (Fonda as Rhett Butler in *Gone With the Wind* is somehow more absurd than Gable as Tom Joad in *The Grapes of Wrath.*) An actor apt to hound writers and directors for a deeper delineation of whatever character he is creating, truffling out weaknesses in his part, Mr. Fonda once spent four hours shopping for precisely the indistinguishable thirty-two-dollar seersucker suit that the architect-juror he played in *Twelve Angry Men* would wear. Bringing to both New York and Hollywood during the 'Thirties a charm described by Vogue in 1936 as "neither too muscular nor too whimsical," he played with such stars as Lily Pons, Sylvia Sidney, and Margaret Sullavan; called a moratorium on his career to fight in the Pacific with the Navy during World War II; and in 1948 returned to Broadway in his favourite rôle, Mister Roberts, the good-hearted, harried lieutenant on the U.S.S. "Reluctant." Six years later, he created, superbly, another Naval officer, the driving defense lawyer in *The Caine Mutiny Court Martial.*

His daughter, who was by then a pretty, good-mannered schoolgirl, wanted not to act. Nevertheless, during the past few years, Jane Fonda, an original beauty who first found her own power under lights taking direction and working discipline as a Vogue model, has become a strong actress. What she shares with her father is a rare, race-horse quality: when the gate goes up, the Fondas give.

HENRY FONDA

AND HIS DAUGHTER

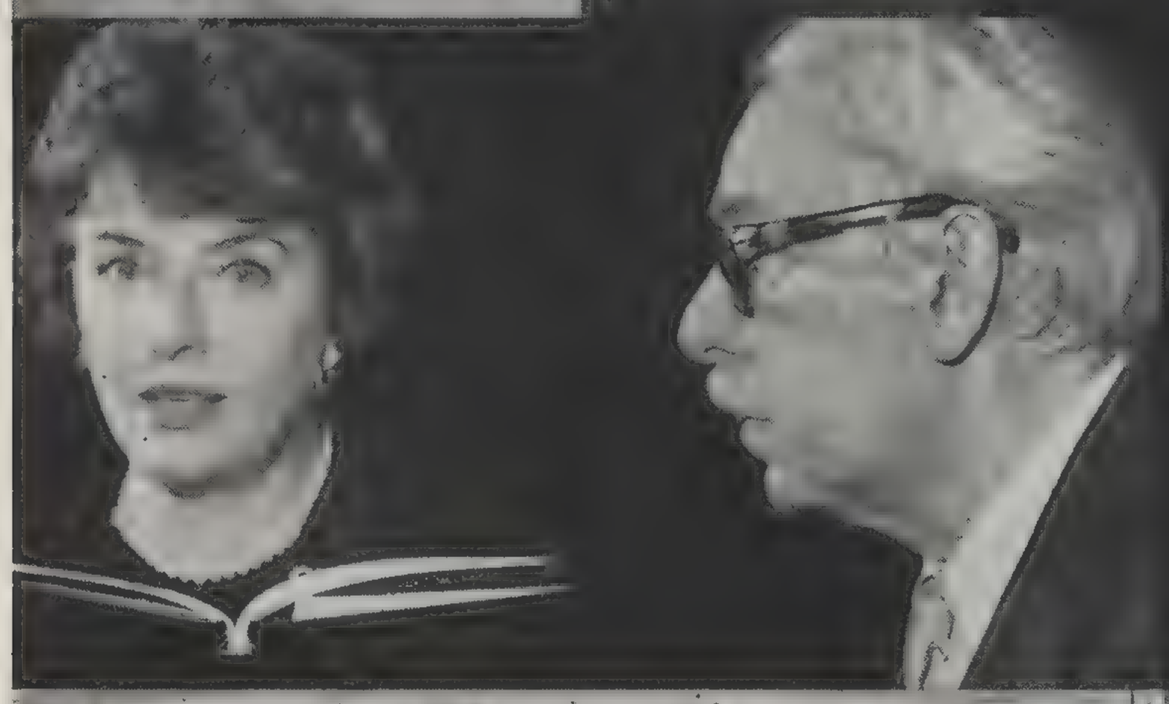
JANE—

DAILY DOUBLE ON BROADWAY

PENN







PEOPLE ARE TALKING ABOUT...

1. FÉLICIEN MARCEAU, who writes like an extraordinarily clever octopus, gathering in apparent irrelevancies from all around and bringing them, brilliantly, to some slippery point. He is the playwright behind the double success *La Bonne Soupe*, a long-run in Paris, and under the title *The Good Soup*, new in New York. The Belgian-born author of novels, essays, and short stories (one for Vogue, May 1958), as well as plays, Marceau sticks his pins into what is still, in some quarters, called the human comedy: rapacious, outrageous, often—as in *L'Œuf*, thought a shattering play in Paris, less so in London—glacially funny. By no coincidence, Marceau is a Balzac scholar.

2. "PORTRAIT OF PAGANINI," the 1819 drawing by Ingres that hangs now in the Louvre, it comes up a little more than halfway through *An Illustrated History of Music*, a book with a collection of paintings, photographs, and drawings that begins with a painting on wood of a ten-stringed harp, about 1 000 B.C., and ends, some two-hundred-and-forty pictures later, with a page, looking like the results of some psychiatric patient's Minnesota Multiphasic, from an electronic music score, first published in 1956. Written by Marc. Pincherle, the distinguished French musicologist, the book is thickly informed (but disappointingly unindexed), authoritative, and full, in its richly beautiful reproductions, of its own soothing charms.

3. FRANÇOISE SAGAN, still in her long season of discontent, who has cast her sparse new novel, *Aimez-vous Brahms*, from her familiars, the lonely suffering woman of thirty-nine, the older wandering lover, and the younger lover, more boyish than anybody since Amory Blaine in *This Side of Paradise*. Sometimes, but briefly, this novel becomes extraordinarily knowing about the woman, Paule, "terrified at the idea of the precariousness of all possessions. . . . At these moments Paule was close to old age, to that incomparable love that comes with age."

4. PEGGY CASS AND JAMES THURBER, two of the principals, one onstage, one off, in the skittery new revue, *A Thurber Carnival*, a mélange of Thurber monologues, skits, and haphazard drolleries in which, amid other small but definite delights, Tom Ewell and Paul Ford play the Generals Grant and Lee in "If Grant Had Been Drinking at Appomattox," and Miss Cass, of the endearing rasp, plays fast and funny with "The Macbeth Murder Mystery."

5. CARICATURE OF A COURBET AND CARICATURED COURBET, reading left to right, which are among the surprises of the Courbet exhibition, assembled by the Philadelphia Museum of Art but now at the Museum of Fine Arts in Boston. This exhibition includes not only great oils by this nineteenth-century French realist but also a few caricatures of his paintings by his contemporaries, making fun of Courbet—two of whose personality defects were that he was wildly successful with women and referred to himself as the greatest painter of his generation. This spoof of his "Les Paysans de Flagey Rêvenant de la Foire" appeared with the caption: "One doesn't here feel the trite pattern of the school, nor the absurd traditions of ancients. . . . Courbet was eighteen months old when he painted this picture."

6. SIMONE SIGNORET, the French actress about whom college boys say to their shiny-faced, sneakered American girls, "I mean that's what I call a woman, a real woman," who has created for herself the persona of the eternal mistress, tough but vulnerable. She exploded her star-status into international magnitude with one of those sadder-but-wiser rôles: the woman mistreated by husband and lover in "*Room at the Top*." The mother of a thirteen-year-old daughter and the wife of Yves Montand, who is now making a movie with Marilyn Monroe, Miss Signoret, as good an actress off-screen as she is on, gestures extravagantly with hands that have clearly been submerged, if not in Detergent X, in Capital-L Life. She said to somebody who recorded it in the London *Observer*, "Some actresses I know who always play the sweet wholesome women are the worst bitches in the world."

7. RICHARD BESOYAN, who in one long leap that took about thirteen years of training, vaulted into the sky of success with a simple, rather adorable off-Broadway hit, *Little Mary Sunshine*, a spirited parody of such operettas as *Rose Marie*. His connection: he wrote the book, lyrics, music, and as co-producer hired himself as director.

8. FRITZ WOTRUBA, the great Austrian sculptor, whose mark is stone, and powerfully human figures, monumental and heavy. He is famous throughout Europe, but only reasonably known in this country. Five years ago the courageous Institute of Contemporary Arts in Boston gave him a show; now a far more important exhibition of Wotruba's work is at the New York gallery, the Fine Arts Associates.





Paris

shapes

Continuing the news from page 116, these—shape by shape—are the Paris talking points this spring. . . . Dresses in princess curves—often as slyly suggested as in the deeply bloused black faille at right, often as sinuous as syrup. . . . Cape is the prevalent Paris coat-talk: the real McCoy, as well as a series of marvellously voluminous coats that might as well be—and aren't. But, although Paris is openly involved in the subject of capes there are, irresistibly, such uncape-y charmers as Ricci's small-sleeved arching grey wool (page 140); Cardin's double-breasted mauve wool, played really close to the vest. . . . Suits are, more than ever—*tout ensemble*—jackets enclose dresses or, oftener, blouses or strict little middy-tops. And in the wonderful suit-world of Coco Chanel, there is the news of easy in-curving jackets, the deliciously young look of pleats that start where a walk does—low on the hip.

Balmain's late-day suit-fatale, *left:* close, belted, fraught with point d'esprit. (Point d'esprit was everywhere in this collection: skirts were hemmed with it—as is the unseen suit-skirt here—hats were made of it.) Navy-blue wool suit, point d'esprit blouse and hat. The suit and hat, in America at Bergdorf Goodman. **Dior's** deep choir-boy blousing in black silk faille, *right,* worn with stop-light jewelling of coral and glitter, a shoot of white felt. Hat and dress, in America at I. Magnin. Gloves, both pages, by Kislav.

SCHATZBERG



Paris



Ricci's dress-sleeved coat, *far left*, in grey wool with a pair of inserts arching the shape softly at the sides. Slouch hat of grey wool lined in pink. Coat, in America: Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin. **Dior's** princess curves, *centre left*, taken very slowly, very renaissance-y around the high rounded bosom. This version is firm blue silk: the hat a straw cone in the same colour. Dress, in America at Lord & Taylor. Dress, hat: I. Magnin. Shoes: Roger Vivier for Dior. **Ricci's** speckled grey wool, *directly left*—seemingly a long jacketed suit, and not quite what it seems. The jacket's a bolero, briefed over a curvy, belted tunic dress. In America: Saks Fifth Avenue; Frederick & Nelson; Holt Renfrew of Canada. **Lanvin Castillo,** *right:* In a collection where capes were the rage, this look was among the rage-iest. Glen-plaided wool slung over a two-level, suède-cinched dress. Hat, black straw—in tiers. Costume, here at Saks Fifth Avenue; Frederick & Nelson.

SCHATZBERG







Paris



Heim's walking tweed, *far left,* in grey and black silk, a wide leather belt intersecting jacket-effects at the back. The deep straw hat is speared with an Indian feather (lots of cowboy-and-Indian talk in Paris this spring). By Svend for Heim. Dress, in America: I. Magnin.

Dior: One of those marvellous little-everything suits, *near left,* that this house turns out as effortlessly as charm. This, with its little ridge of collar, is in jaggedy grey and white wool checks. The skirt is fullish, seamed to a middy, belted with suède. With it, a white rep helmet. In America: Henri Bendel; I. Magnin.

Laroche's corsetry fit, *right,* made shapely suit-news in Paris. This, black-and-white tweed with a run of fringe along the midriff, a pink silk surah blouse scarfed at the neckline. Suit and hat, in America at Bergdorf Goodman; Marshall Field. Suit, also at I. Magnin.

SCHATZBERG

Paris





Coats shaped for

SCHATZBERG

real-life fashion

Lanvin Castillo: This new kind of coat, *far left*, has cape attributes at the back—all flow and swash—behaves like a coat-minded coat in front. Coat and dress—a belt-type belted dress—of soft camel-coloured wool. Artichoke hat. Costume, in America at I. Magnin.

Dior's turn of fashion with the rounded, seven-eighths coat of dark blue wool, *left;* both sleeves and hem have cuffs that are stitched, slit. Worn here over a soft lavender wool dress, with a deep helmet of mauve straw. Costume, in America at Saks Fifth Avenue.

Cardin: Cape effects again, *above left*, with a horseshoe curve for added definition; this in prune-colored wool. Deep navy-blue helmet cloche. Coat, in America at Nan Duskin.

Cardin's enamouring double-breasted mauve coat, *above centre;* close enough to the figure to be flattering; not really fitted. Mulberry bobby's hat. Both at Henri Bendel.

Cardin's way of suggesting coat-bulk without thickness—umbrella pleats at the sides of a grey wool coat, *above right.* Here, at Lord & Taylor; Marshall Field; I. Magnin.





Paris

Grès: Black wool voile took the plunge for all-out allure; a narrow shape, *left,* stopped at the ankle, with the Grès hand revealed in an ingenious swirl of voile from one hip, looking seductive but not harem-curvy. Here, at Bergdorf Goodman; I. Magnin. Charles Jourdan shoes.

Lanvin Castillo: Slits to the knee—a new direction for the full-skirted evening dress that's short in front, to the floor at the back. *Directly left,* organdie layers in one of the sunny Paris apricot colours that glowed in this collection. Charles Jourdan shoes. Dress, in America at Bergdorf Goodman; Marshall Field; I. Magnin.

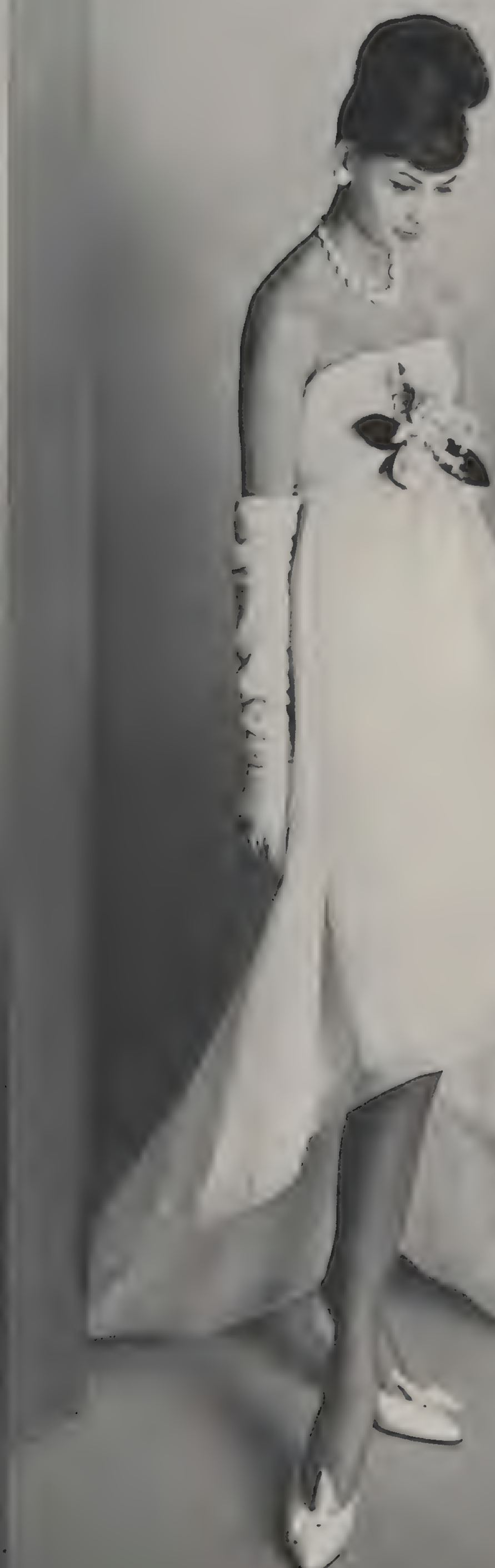
Dior's largesse with little jewelled combing jackets; here a galaxy of rhinestones lighting misty grey tulle—not so misty as to fog the figure's outline. The skirt swings wide, has some glitter of its own. Plainly a dream-sequence look to be worn by a woman who is small and exquisitely frangible. Made of nylon tulle. In America: I. Magnin. Shoes by Roger Vivier for Dior. Paris coiffures, these pages, by Carita.

SCHATZBERG

VOGUE, MARCH 1, 1960

Paris





Patou shared the Paris love for white, used linen and broderie anglaise, *far left*, for this delightfully limber evening sheath, approximately as fresh as a clean white tulip. This, in America at Henri Bendel.

Dior showed a series of organdie dresses designed to make women seem outrageously young, but no more naïve than Colette. *Left*, white organdie in layers falling from a nosegay of *muguet* just beneath the bosom; more layers add a train. (Anyone for symbolism? . . . *Muguet* is the signature of the Maison Dior.) In America at Henri Bendel; Marshall Field; I. Magnin. Shoes: Roger Vivier for Dior.

Dessès' pristine chiffon—all a matter of Ondine folds, floats of pink and blue, with a small close bodice, and no attempt to obliterate hips. In America at Bergdorf Goodman; I. Magnin. The coiffures, on these pages, by Carita.

WILLY RIZZO



IN AMERICA:

The silk suit celebrity

Like pearls or great furs or visiting movie stars, the silk suit celebrity needs no introduction. But a quick flick of these six pages reveals—along with established silk-charms—this amount of change: the next silk suit has a narrower look, a somewhat shorter jacket, and the colour it comes in has a fine new neutralness that clears the way for brilliance elsewhere—a really knockout hat, for instance, or a silky jumble of flowers stashed in the collar. *Left:* Silk suit in the marvellous no-colour colour that silk is born with. In the jacket's flip little collar, a pile of silk daisies necktie-ing a sleeved silk overblouse. By Vera Maxwell, in fabric imported from India; about $135. At Bonwit Teller; Hudson's; Neiman-Marcus; I. Magnin. Hat: Chanda. *Right:* Honey-brown dress and jacket, the collar spread open over a crisscross of white silk chiffon. By David Levine, in Couleur textured silk; about $160. At Lord & Taylor; Hutzler's; Halle Bros. Hat greens, from Emme.



The silk suit celebrity *continued*

This page: Dark grey suit, incisively tailored—but not too incisive for a bunches-of-violets hat. At the throat, at the cuffs, the white of a tucked soft crêpe shirt. By Gaines-Parnet; of silk-and-worsted; about $125. At Lord & Taylor; Woodward & Lothrop; Frost Bros.; I. Magnin. The hat, by Emme. *Facing page, left:* Moss-green silk with the understated chic of a little-nothing dress. Except: it's a suit, and you play it by suit rules—with a blouse (the one shown with it is a silky impression of plaid); with a hat of consequence. Suit, of Chardon-Marché textured silk, about $185; blouse, about $40. Bergdorf Goodman. Suit, also Himelhoch's: Sakowitz. Basket-of-roses hat: Mr. John. *Right:* Curry silk suit, shaped along the lines of a good figure, bloused with printed matte jersey. Suit, of Chardon-Marché textured silk; rayon-and-silk blouse. Together, about $225. Saks Fifth Avenue; Harzfeld's; Sakowitz. Chanda thimble-cloche, slip-covered with daisies in non-daisy colours. Costumes, this page, by Adele Simpson. Pink suggestion, all three cases: Elizabeth Arden's Arden Pink lipstick.





Silk suit celebrity *continued*

Left: Glen-plaided grey silk tweed with a fitted waist-length jacket, the kind of collar that deserves—gets, here—the youngest hat-treatment. (When the jacket's not around, the sleeved, V-throated dress carries on bravely alone.) By David Goodstein; about $160. At Henri Bendel; Marshall Field; I. Magnin. String-coloured Breton: Mr. John. *Right:* Silk suit-look without a blurry thread in its body. Black-and-white Glen plaid; the jacket, bound in grosgrain, V'd open over a small-sleeved dress. By Branell; about $160. Saks Fifth Avenue; Julius Garfinckel; Gus Mayer. The straw sailor, by Chanda.







New switch on the sweater set—printed silk

There's a new angle on the famously American manner of sweater-set dressing—spare little "pull-overs" and matching cardigans of printed silk. The idea: to wear them, like Chanel suits, with a negligent fling of beads, pleated skirts, longish bobs. *Left:* Narrow unsleeved blouse and cardigan identically printed in two shades of blue on silk surah; they're the topping for a box-pleated skirt of navy-blue silk shantung. The costume, by Nelly de Grab. About $45. At Peck & Peck; Sakowitz; I. Magnin. *Above:* Silk twin-work in blue, grey, and gold. Under the cardigan, the "pull-over" is sleeveless, scoop-necked. Both of silk broadcloth; about $35 for the pair. Side-swung fullness sways the grey skirt in flannel of Acrilan-and-rayon (Cohama fabric). About $16. All by John Weitz. At Altman's; Frederick & Nelson. Chairs, by Luberto.

HORST

"The conditions

Dr. Barzun, a witty and provocative observer of Americans, is Professor of History and also Dean of Faculties and Provost at Columbia University. A man of an intense energy, he is a celebrated critic, historian, biographer, translator, and conversationalist. Among his twelve books, excluding the three he edited and the four he translated, are "Berlioz and the Romantic Century," "The Energies of Art," and, most recently, "The House of Intellect." Vogue published his "Love Letter to America" in the issue of February 1, 1954; "The Place and Price of Excellence" in February 1, 1959.

The chief characteristic of man's work in our time is that all occupations tend to become professions. And these professions, following the example of medicine and law in past centuries, tend to become academic subjects. That is, the practices become codified, they are written up in textbooks, courses are given, specialties proliferate, and degrees multiply. Work and study fade into each other and are deemed equivalent. Young men of business toil at a Ph.D. in marketing, real estate operators write theses, personnel managers take, and learn to give, tests, accountants, diplomats, writers of advertising copy are taught in universities.

In short, every worldly youth is poring over a book in hopes of passing into an office. That great aim is expressed by the verb: *to qualify*. To qualify, means to have been through this mill which is double—the windmill of lectures, the paper mill of essays and tests.

Let us not ask at this point whether all this is education. The important fact is that it is required for purposes remote from education. This is shown by the expectations of business and government, of industry, and labour unions. A hundred different posts require a college degree, no matter what that degree stands for.

Once in the post, the holder must continue to study. The industry—whatever it is—offers him refresher courses, pays his way through graduate school, or coerces him into executive seminars on Plato and the fine arts. And, on a lower plane, the industry requires of its new employees an in-service training, the form of which stimulates study and "qualifying." Unless we are diggers and bricklayers, we are all scholars and carry a brief case. This is a new phenomenon in Western life.

At first sight, the cause of all this scholastic activity seems to be the obvious one we invoke when we are puzzled. The new phenomenon, we say, is due to technology. We take it for granted that modern man's work is made up of mysterious processes which can only be carried on by technicians, by people who have mastered formulas found in treatises.

But a closer look shows that, on the contrary, technology proper, which is to say machines and material processes, is in the hands of people who have either learned by doing, in the old apprentice system, or whose training has been specifically technological: they are engineers.

The great mass of professionals I have in mind are another group altogether. They are executives, consultants, researchers, experts in some intangible know-how dependent wholly on paper work. Their official contact with machines is limited to the telephone and the Dictograph. These men, it is true, imitate the language and attitudes of technology. They talk of "processing" their papers, they call office routines techniques, and they would like you to think that a report or memorandum is a tool; but this pretence does not alter the fact that any average person of modest education and orderly habits could do what they do.

The proof of this is that if average ability did not suffice, the world's work as we have organized it in big offices scattered over the planet, could not go on as it does. The men who work in those offices, even in high posts, are and must be like interchangeable parts.

In this fact we find the clue we have been looking for: the cause of the requirements you undergo for qualifying; the reason for the tests that you have taken every time you were employed; the excuse for the courses and certificates and degrees with which you gradually turn your life into a presentable dossier—behind all this is: the anonymity of large numbers in a society without fixed ranks. The training programmes and would-be professional certificates are meant to guarantee at least familiarity with paper work, and to provide the slight variations of knowledge that will help to sort out the mass of bright young applicants otherwise much alike.

The personnel and other tests replace the direct judgment of the applicant's mind and character, a judgment which no one has the skill or time to make. In other words, under the pressure of population, and for the needs of our industrial democracy, we are creating a mandarin system. In the salary scale of the civil service, you are ranked and paid for being a doctor of philosophy, quite as if you were an official of the Ming dynasty. In private industry, so impressed is management by the tokens of academic preparation that it chooses its recruits by their record of study and their answers to tests.

Observing so much simple faith, one is tempted to say, How gratifying! Is not this new tendency what men of intellect since Plato have been advocating—the running of practical affairs by selected philosophers? Not quite. A doc-

BY JACQUES BARZUN

of success"

tor of philosophy is not the same as a philosopher. Let us, of course, make the largest possible estimate of the sincerity here at work. But let us also look at the ways in which business routines are being made into academic subjects.

We are soon forced to conclude that sincerity is not enough. We are made unhappily aware that the so-called principles of these new professions—and hence the value of the training—are only make believe: most courses outside the traditional subjects and traditional professions are but platitudes dressed up in verbiage; most vocational tests—as we can see from the examples in William H. Whyte's *The Organization Man*—are arrogant absurdities; most of what passes for "experience" and qualifications on the applicant's dossier is largely meaningless; the jobs recorded under pompous titles are but routine moves from college to, at first, some special assignment in military academia—for the Army and Navy are now scholasticized as well—next, to industry for in-service training, then back again to the university for a higher degree, and out once more into business or government, most likely for something called research.

I have read these professional biographies of amiable young men who at twenty-eight or thirty seem to have assistant-directed and deputy-coordinated a series of important affairs in the nation—and I have talked with the men themselves. Unquestionably, they have—as we say—been around. They are energetic, yet at ease; the best are alert and eager, yet strangely self-protective. They know their value and understand what an organization should offer them. I mean not only a salary trailing ample fringes of benefits, but also guaranties of minor independence and authority, coupled with an assurance that the work shall be what they term "truly creative," which, as they explain, means "exciting" and "essential."

Hire one of these products of our mandarin system and you will find him excellent for all ordinary purposes. He catches on quickly and cooperates nicely. Conscientious and loyal, he will work with enthusiasm for any number of successive causes and concerns. In one way, he is a true professional: he takes work home at night. His day never ends, for he expects to rise to the top and he knows that the condition of success is overwork. He knows also that to make one's way, the shortest road is frequent change rather than ripening on the vine. Though fundamentally the tricks are everywhere the same, he believes that each new set of routines and people will enhance his ability to—well, to do what, precisely? Why, nothing in particular except to—to qualify for the next step.

Even if this sketchy description of the bright youth of today seems to you a lament, I am far from saying that we do not need such persons. We need thousands, and if their mode of life makes them reasonably contented, I shall not mourn or criticize. What concerns me is the effect of this conception of work upon others who may be natively different, who may well be discontented by these pseudo-careers, and who therefore may be lost to higher uses.

For consider what happens in a democratic society when the current impels the college-bred in one main direction, the direction of the mandarin, who knows only that to qualify is to succeed. What happens is that long before they mature, the special talents are diverted from their natural tastes and powers. They are taught to concentrate on the pretences of preparation, to believe in courses and certificates, rather than to judge them, rejecting busywork and demanding always the solid food of learning. In effect, the talented are asked to shift their effort from substance and self-discipline to formalism and play acting. And this shift is imposed without malice—indeed, hardly with any clear intent.

Take a simple example—the present ways of qualifying by means of the foreign languages. At an earlier time, it was assumed that certain languages were interesting in themselves and for the wisdom to which they gave access. But what would Latin and Greek help one to qualify for? Nothing readily visible; so they were abandoned: let us have nothing but living tongues. But which? Well, the proximity of South America suggested that Spanish might be good for businessmen, better than more "remote" modern languages. So French and German were dropped from many high schools. The colleges soon felt the lack, and tried to remedy it, but the catch phrase that "language is a tool" became the excuse for teaching only scientific German and newspaper French. Finding that under this scheme few students learned any language at all, the graduate schools abandoned the idea that a doctor of philosophy should be, among other things, multilingual, so the language requirement was cut down to a reading knowledge for the research topic—the one or two languages in which sources unfortunately had been written. After this it was discovered that mathematics was a language and one of special importance to social and physical scientists, so in many institutions mathematics can be substituted for one of the two doctoral languages. The climax of this self-deception is the various proposals of professional schools that are ready to accept not only mathematics but elementary sociology or psychology as interchangeable with the foreign tongues. Now sociology is important, and one may concede that it is often written in a manner foreign to English, but this does not make it a language; nor does the pretence of serving utility conceal *(Continued on page 190)*



The fine fibre of nonstop fashion



RAWLINGS

Four-season travellers, these high-energy dresses are creaseless, weightless, and pleasantly remote from high finance. The reason: Orlon Cantrece, a yarn produced from fibres turned out by the machine in the background here; called a spinneret, it is, in life, about soup-tin size; does for Orlon what silkworms do for silk. End result: the washable knitted fabric of these dresses. *Opposite:* Day-night black, with front-tying sash, now newer and softer than a belt. By Guttman, $40 at Peck & Peck; Neiman-Marcus; Joseph Magnin. Beige straw hat, an honest sailor, by Emme. Necklace by Imperial Pearl. The shoes are by Debs, of Seton black patent leather. *Above:* Strictly for day, the beige dress, too, has a soft waist held with a draw-sash. By Guttman, about $45, at Peck & Peck; Neiman-Marcus; Joseph Magnin. The necklace, by Eisenberg.

The truth about beauty masques: what's behind them now

With some women, even the cosmetic-wise, the word masque sets up a block against beauty. "Masques . . . they make you look like something in a horror film," said one, "and they take so long." Call this a block or call it mistaken identity, it's still all wrong, and to prove the point three Vogue editors recently tried out over twenty masques, finding in the course of the run that all had impressive virtues and none seriously frightened husbands or children. In fact, one of the best masque-workers, a mint-cool, scented plastic mixture, gives an ornamental Marcel Marceau appearance that's practically sure to amuse. For anyone still unwilling to show this sort of face, there are close-to-invisible masques, and there are amazingly speedy masques that have broken the time-barrier. The newest, with a three-minute countdown, requires only that length of solitude and brings a marvellous pre-make-up blush to the face, smoothing skin along with ego.

Each masque has a personality of its own and most have overlapping characteristics. All, in varying degree, deep-clean and stimulate the skin, besides firming, smoothing, and refining it. All remove simply: the hardening preparations usually with warm water—one peels off like banana skin; the creams or liquids usually with tissue. About five minutes is sufficient time to get an evident pick-up, although most masques can be left on longer. The hardeners have already accomplished their major job the instant they're dry. As a cosmetics expert explained, the timing instructions on masques are often calculated to provide time for the relaxation of the complete body—no reason at all to overlook them as high-speed revivers.

Some masques, stronger on the treatment side, are for dull, as well as disturbed complexions, by no means the private problem of adolescents. Other, less aggressive varieties are equipped to put down oiliness or diminish dryness. These, along with the heavy treatment masques, are described individually later in this article. Many of the masques tried, however, are purely beauty-minded—for normal skins. Here, with the masques typed according to their most dominant benefits under four main headings, are the facts of the matter:

The smoothies: Their area of concentration is on texture, on the fresh-cream look. They refine and soften. Most of these contain emollients which revive dry skin. *Estée Lauder Wonderfirm Crème Plastique*, with its three-minute countdown, has a cool pink transparency, gives the skin a softened, plumped-up look. The newest in masques, its big news is fringe benefits. It can be used twice a day, tissues off to leave a make-up base that is a continuous treatment. *Lilly Daché's Quick Change* does its count in sixty seconds. A fluffy, white, non-hardening cream, faintly spiced, it provides a superb smooth pick-up to the skin, refreshes it for make-up. Note: can be used around the eyes. *(Continued on page 194)*

The look-at-all-those-roses outlook. For the prettiest-of-all look, it's rosy. The skin tone is that of a Dickens heroine, pale and translucent. Mauve and pink powders, blended, etherealize a face; gain emphasis from a tart new lipstick shade called Blush, from eyes that are shadowed with lavender, outlined in brown—and the shape should be rounded. The hat—roses scaling a tall cloche—should be worn with black, reds, or the rich new purples—prune, mulberry, red cabbage. Hat by Adolfo of Emme, make-up by Charles of the Ritz; both at Altman's; L. S. Ayres; Neiman-Marcus; I. Magnin.





HENRY CLARKE



The new lure of pale lace

This spring there's new fashion excitement in store for the lace dress and a young-making kind of dazzle that happens—as here—when lace is treated with a crisp, inventive hand.
Left: For late-night galas, a costume of white lace; its point a coat that's offhand and spruce . . . and devastating. Two tiers of skirt flare slightly from the close, bare bodice. Costume, from Heim's Paris boutique at these stores featuring Galerie fashions: Rosette Pennington; Bramson's; Vandevers; stockings by Galerie at Bramson's; Vandevers. Other stores, page 197. Carita coiffure.
Above: In tiers again—beige lace with a gentle aloofness about fit, the sash tied in the manner of a John Held, Jr. girl. By Rosalie Macrini. About $160. Bonwit Teller; Montaldo's; Frost Bros.

WILLY RIZZO



HENRY CLARKE

Two ways to glow at night

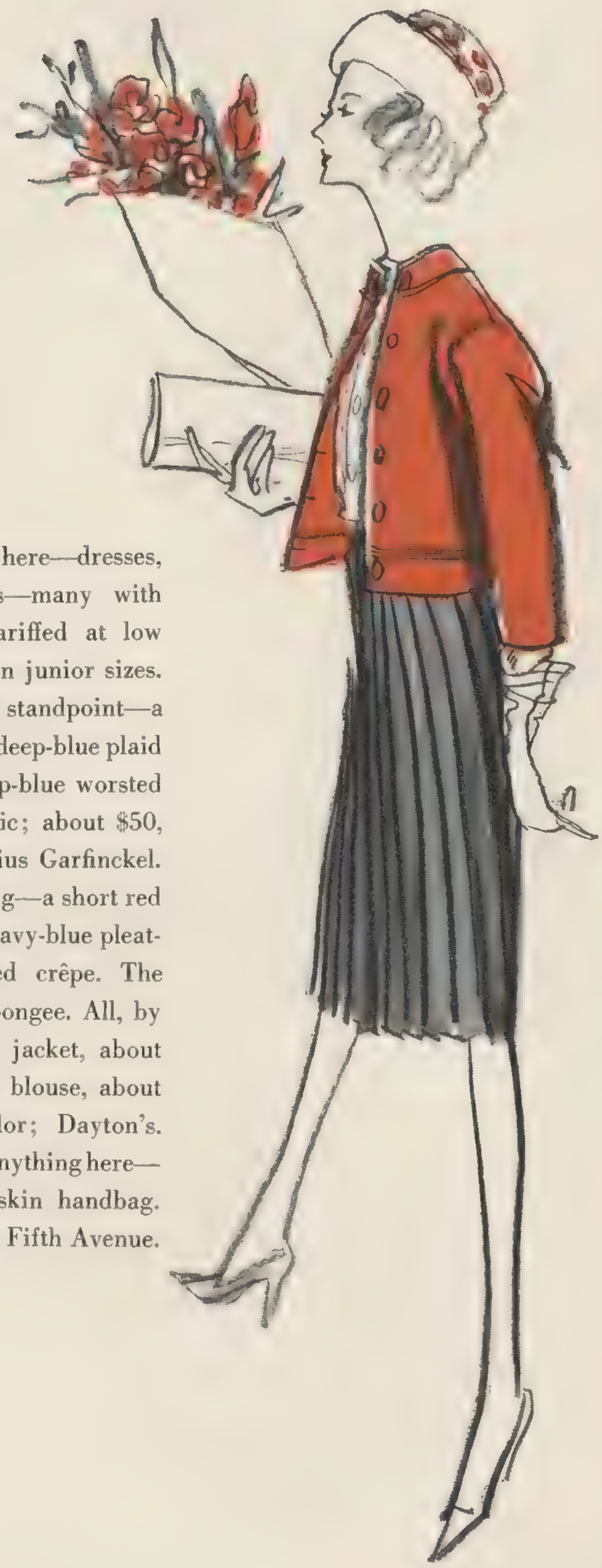
Left: A ripple of silk shantung in an intricate, Paisleyish print that combines brown and the yellow of golden poppies, to glow at dinner-parties this spring and summer—pretty with a pale skin now, a tan later. Full skirt, springing from a cartridge-pleated yoke; bodice tied in bows. By Sophie; to order at Saks Fifth Avenue. *Right:* The all-out charm of white Chantilly lace, pink silk satin, a pink rose—irresistibly combined in an unnaïve evening dress. The pink silk satin bodice has three small bowknots in front, a rose at the back; the skirt is all flounces of white Chantilly lace. By Leslie Morris; to order at Bergdorf Goodman. Delman pink satin slippers.



FASHION NATURALS U. S. A.

Young looks,





Young spring looks here—dresses, suits, suit ingredients—many with touches of red, all tariffed at low tide. All clothes here, in junior sizes. *Above, left:* New suit standpoint—a short jacket of red and deep-blue plaid worsted, a skirt of deep-blue worsted pleats. Of Fabrex fabric; about $50, at Lord & Taylor; Julius Garfinckel. *Right:* More red topping—a short red cardigan worn over a navy-blue pleated skirt, both worsted crêpe. The blouse: off-white silk pongee. All, by Mr. Mort Sportswear; jacket, about $20; skirt, about $18; blouse, about $10. At Lord & Taylor; Dayton's. *Lower left:* To go with anything here—a sleek navy-blue calfskin handbag. By Lona; $16* at Saks Fifth Avenue.

*PLUS TAX

GRIGSBY

young tariffs

Upper right: A coat kind of suit in textured silk—the coat with deep loose sleeves, reversibly navy blue and white with red edging. The narrow skirt, steadfastly navy blue. In residence: a high-necked white bodice of textured silk. All, by Junior Accent; about $70 at Altman's. *Right:* Another red-meets-blue story—acted here by a red blazer jacket piped in navy blue, a navy-blue short-sleeved dress that, from the belt down, goes all to pleats. Both, by Betty Carol, in flannel of Acrilan-and-rayon (Cohama fabric); about $60. Bendel's Young-Timers; Frost Bros. *Lower right:* Handbag in smooth Italian cowhide with pleated gussets at the sides. The colour here: fashion natural—good with reds, blues. This, by Jana; $11* at Lord & Taylor.

*PLUS TAX



S. M. Larson

FASHION NATURALS U.S.A.

young tariffs *continued*



Upper left: Shepherd check plan (not an investigation of shepherds, but a welcome fashion idea) in navy-blue and white worsted. Here, a checked choir-collared jacket, narrow skirt, intercepted by a leather belt. By Devonbrook, of Hockanum fabric; about $40. At Saks Fifth Avenue. *Right:* A dress-and-jacket kind of suit in grey flannel, Acrilan-and-rayon, that might be the most important thing a busy spring season could have. The dress, with small bodice and short sleeves, a wide sweep of box-pleated skirtiness. The jacket, belt-length, one-buttoned. Of Cohama fabric; about $55 at Lord & Taylor; Hudson's. *Lower left:* More handbaggage—bone-coloured grained calfskin with double handle, a name-plate to fill in. By Lona; $16* at Saks Fifth Avenue.

*PLUS TAX

GRIGSBY



Upper left: Navy-blue suit with a shell-shaped jacket, wide collar, narrow skirt. This, basket-woven worsted with a sunny inside story—a yellow printed acetate lining and short-sleeved blouse. Suit by Roth-LeCover; about $70 at Saks Fifth Avenue. *Lower left:* Dress that might pair off, amicably, with almost any jacket here—navy-blue flannel of Acrilan and rayon, with a narrow vest-pointed top, a full pleated skirt. Around the neck, a narrow white margin. Of Cohama fabric; about $45. Lord & Taylor; Woolf Brothers. *Above:* A bright red handbag, addable to all hands present; this, in grainy calfskin with four compartments inside, a flap-top closing. By Lona; $16* at Saks Fifth Avenue. All clothes, these pages, in junior sizes.

*PLUS TAX

PLACES AND PLEASURES:

Wisconsin, Rhodes, and the Canaries

In the Wisconsin woods, a hotel with wildlife views

For those to whom the sight of blue lakes, pine trees, and bears is the stuff of which vacations. not beer commercials, are made, Northernaire in northern Wisconsin has, along with its three thousand acres, its hotel and its lakeside cottages, a dinner-and-drinks place in the woods with window views of raccoons, foxes, porcupines, and bears. Deer sometimes wander through the hotel; a small bear once came to a dance. Besides entertaining the animals, guests may fish for muskies, swim in the indoor pool, go boating, and, after dark, dance in the club house on the lake. From May through October, a double room and three meals cost $20 a person, a day; a two-bedroom cottage with living room, sun deck, and private dock costs $25 a day for each of four people—again, with three meals. To Northernaire, at Three Lakes, Wisconsin, the Chicago and Northwestern Railroad runs two trains a day; North Central Airlines flies six times a day to Rhinelander, the nearest airport, well within meeting distance.

Two good hotels on an historic Greek island

On the Greek island of Rhodes, in the Aegean Sea, the past three thousand years seem indexed as neatly as if in a history book, from ruins of places once mentioned by Homer to the neat network of roads that remain as keepsakes of the short-lived Fascist occupation. When the Greeks call Rhodes their most civilized island, they mean a green landscape more flowery than stony, good beaches, and such good hotels as the charming, old-fashioned Hotel des Roses and the new, jelly-bean-tinted Miramare. A few minutes' drive from the mediaeval, walled city of Rhodes, the Hotel des Roses stands among bursts of roses and oleander, vineyards and olive groves; some of its large, comfortable rooms look out over a deep curve of beach, a wash of perfectly still sea. At Ixia Bay, where the Miramare stretches along the beach and around the swimming pool in long strips of connected rooms and separate bungalows, each with a verandah opening to the sea, the only sound seems to be that of the surf, frothing along miles of beige-coloured sand. At either the Miramare or the Hotel des Roses, a room and bath for one costs about $5 a day, including morning coffee. Note: Olympic Airways flies daily from Athens to Rhodes in ninety minutes, $27 the round trip.

In the North Atlantic, a garden hotel in the Canaries

Sunny, even, amenable year-round, the climate is the lure in Spain's volcanic but extravagantly flowering Canary Islands, dropped in the North Atlantic off the west coast of Africa. On the largest island, Tenerife, the free-port city of Santa Cruz de Tenerife has broad avenues, bright with flame trees and red taxicabs, side-street shops as elegant as those along the Faubourg St.-Honoré, and customs alternately British and Spanish: five o'clock teas, ten o'clock dinners. Visitors meet at the British Bar in the Hotel Mencey, the comfortable hotel where the swimming pool is framed in flowers, the bedrooms shuttered for cool siestas. Daytime things to do, besides napping, include sailing, playing golf or tennis, or driving—through groves of bananas, oranges, pines, and palms, past houses half hidden by bougainvillaea—to the valley town of La Orotava, or to the black-sand, rose-banked beaches at Puerto de la Cruz. In the evening, there is dancing at the Mencey. The best rooms in the hotel are the balconied ones at the back; a single room with bath and meals, $8 to $10 a day. (Other island prices: a fifth of gin, about $1.25; a fifth of Scotch, $3; wine, at cafés in either city or languid countryside, six cents a glass.) From Madrid, Iberia Airlines flies nonstop to the island of Tenerife in five hours; the round trip costs $106.

Spacemaking—1960: a curvy blue tile sea flowing through all the rooms——→

Providing an agreeable sense of enclosure in an expanse of watery tile, the green carpeted island, *opposite*, defines one section of the three-sectioned New York living room of Mrs. Bliss Parkinson. What Mrs. Parkinson wanted from her new house was a setting equally complimentary to her antique furniture and her contemporary paintings; a place that would accommodate her fruit wood chairs and tables and not demand any new furniture; and particularly a sense of far space. The apartment's architect, Arthur Drexler, with a sure and practical sense of drama, accomplished these objectives by eliminating unnecessary partitions, uniting the extended space with a swooping swerve of wall, and a sea of small, blue glass tiles that make a clean sweep from one end of the apartment to another and seem to multiply distance by being so minuscule and so many.
Mrs. Parkinson is a trustee of the Museum of Modern Art;
Mr. Drexler, Director of its Department of Architecture and Design.
(Consultant on colours and materials for this apartment: Mrs. Poppy Wolff.)
More photographs of this spacemaking *tour de force* on the following pages.

LOUIS REENS

VOGUE'S FASHIONS *in* LIVING



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SPACEMAKING—1960

"Remodelling a New York apartment," the architect, Arthur Drexler, said, "is a contest between you, the beams, and the plumbing." The contest at her apartment in New York's East Seventies having been stunningly won, Mrs. Bliss Parkinson likes to recall the architect's first glum look at its nine conventional box-rooms. The living room was long and narrow with just two windows on the street; tunnels of entrance hall and bedroom passageway interrupted both space and light. By revising the front windows, the architect let daylight in. By removing walls in its path, he gave the light someplace to go: all the way through the apartment, as in the photograph below, pointing up the tiled floor's blue, a brightness he chose in preference to a recessive colour. "A floor you can see," he said, "seems to go farther." *Below,* curved wall, straight walls, and one squared column, a remnant from an abolished room. Effectively backdropping Mrs. Parkinson's Italian painted chairs and the Biedermeier island of round table and chairs, a large painting by Kenzo Okada and, way beyond, massed water colours and drawings. At the far end of the stretch in the dining room stands an Early American bench, which was in Mrs. Parkinson's childhood nursery and has been with her ever since. *(Continued on page 176)*

The apartment of Mrs. Bliss Parkinson—modern stage for traditional furniture, contemporary paintings

A SHINING SPAN—FROM LIVING ROOM TO DINING ROOM



LOUIS REENS

THE LIVING ROOM, MULTI-VIEWED

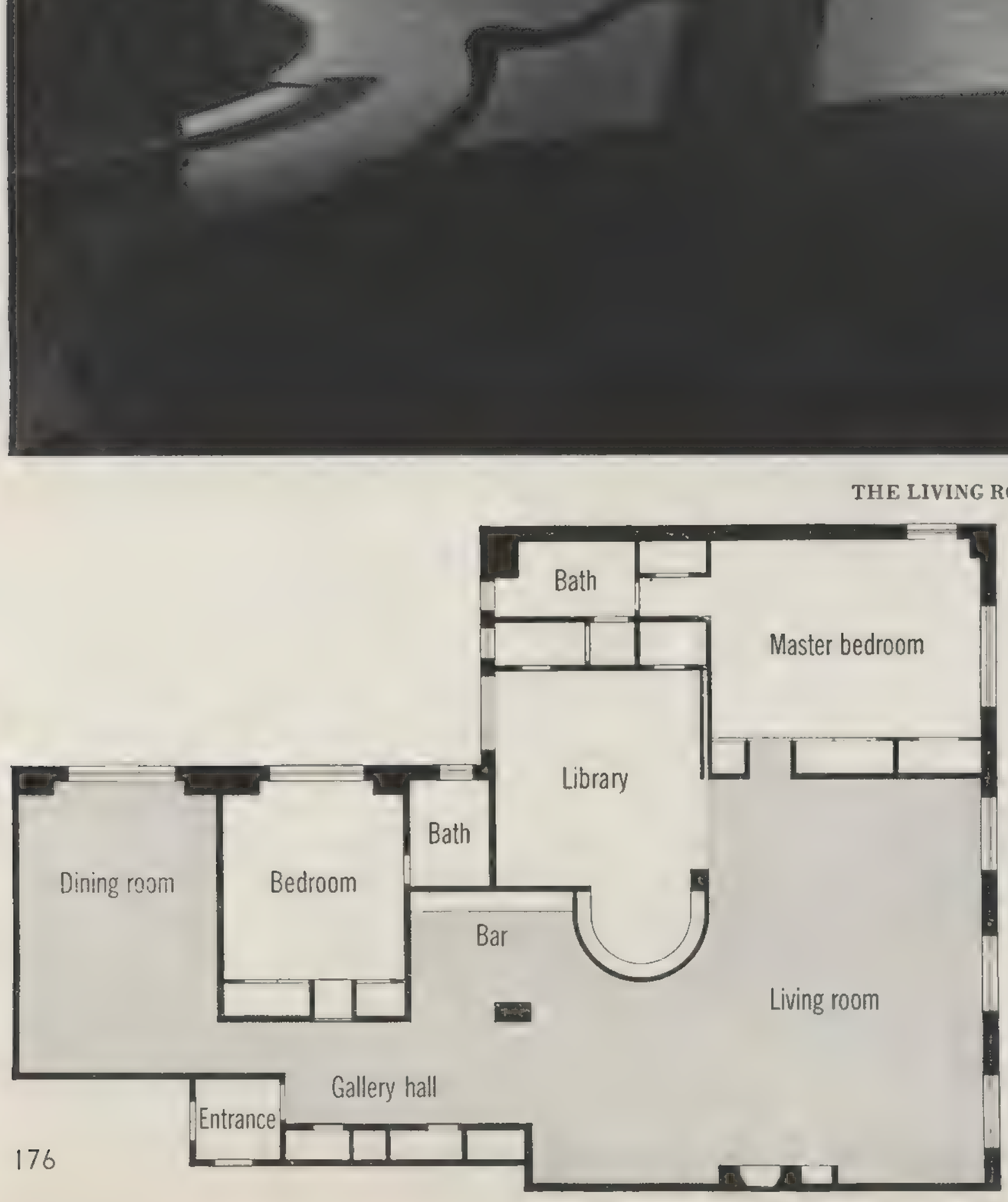


Diagram of free-flowing space in the remodelled apartment of Mrs. Bliss Parkinson



HERBERT MATTER

SPACEMAKING *continued*

A half-moon of wall separates living room and pantry for drinks, and houses on its concave side circular book shelves in the library. These, plus the blue tile which flows through the apartment in the areas that have been shaded in the remodelling plan, *left*, worried Mrs. Parkinson when they were in the idea stage. As realities, she finds them fascinating to live with. To nightlight and highlight the flat's charms, the architect picked the pointed showmanship of spotlights beamed from the ceiling, obviating any need for space-taking table and floor lamps. (Sole exception: one floor lamp for cosy reading.) Permanent in the plant life here are tall and bushy jade plants, two of them visible on the Fashions in Living cover. Mr. Drexler has called them gems for architects, because of their big scale, unwilting green good looks, and "because they are not philodendrons."

Positioning of the fireplace, *below*, off to one side of the living room and away from its principal conversation island might alarm a fire lover. It did Mrs. Parkinson. However, at work, its offbeat locale, neither too close for comfort nor too remote for admiration, has been a heart-warming success. Black-painted brick recessed in a smooth white chimney wall, the fireplace's only overhead décor is a gouache by Mark Tobey, and, on a built-out white shelf, Chinese sculpture. In front of it, two Italian chairs, and a mobile small table of which Mrs. Parkinson has several: handsome, polished wooden cubes on hidden wheels that skim across the blue tiles.

ISLAND OF WARMTH, THE SIDE-WALL FIREPLACE





MRS. BLISS PARKINSON; BEHIND HER, "THE SINGER," A WOOD FIGURE BY ELIE NADELMAN HORST

The library of Mrs. Bliss Parkinson— black, brown, and bittersweet

SPACEMAKING *continued*

Mrs. Parkinson inherited her major interest, the Museum of Modern Art, from her aunt, Lillie P. Bliss. One of the Museum's founders in 1929, Miss Bliss, a gentle charmer, assembled a remarkable collection of French and American paintings, which, because of family objections to modern art, she kept in an attic until she was sixty years old. To the Museum she left, at her death in 1931, her magnificent Cézannes, and works of Rousseau, Gauguin, Seurat, Modigliani, Picasso, and Matisse. These paintings formed the basis of the Museum's collection. Her niece, not only a Museum trustee but also President of its International Council, this year is working on the special project of establishing a building and endowment fund to make more of the Museum's inaccessible collections accessible. (Only 12% of its paintings can be shown at one time, and these, only if none of the photographs, prints, posters, or design collection are on view simultaneously.) Among the American artists whose works hang in Mrs. Parkinson's house are Edward Hopper, Marsden Hartley, Philip Guston, Charles Burchfield, Maurice Sterne, Grace Hartigan, Morris Graves, Lyonel Feininger, Niles Spencer, Jackson Pollock, Charles Demuth, Harold Altman. Sliding wall panels convert the library, *opposite,* into a guest room; the black couch becomes a double bed or two singles. On the Biedermeier desk, Mrs. Parkinson's first antique acquisition, the painting by Arthur B. Davies is one of several she inherited from Lillie P. Bliss.

THE LIBRARY'S CIRCULAR BOOKSHELVES

LOUIS REENS

LIBRARY WALL WITH LARGE ROTHKO PAINTING



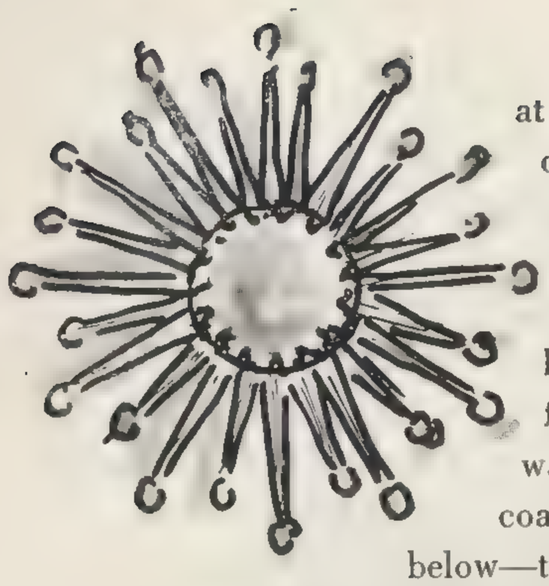
VOGUE PATTERN 9850

Springtime for Mrs. Exeter

Mrs. Exeter, our favourite "woman of a certain age," is not one to be caught off-guard by the first mild spring day—or, indeed, by any reasonably predictable happening. (Something like three visiting grandchildren all coming down with measles at once is a little harder to prepare for, but here Mrs. E. demonstrates another of her talents—rolling with the punch.) At any rate, her spring wardrobe is nicely under way. Its essentials, shown on these two pages, are based squarely on a fresh, tidy, and very 1960 colour scheme, black and white—*and* on Vogue Patterns, because when there's dressmaking involved, Mrs. Exeter likes to be absolutely sure about the fit. . . . The wardrobe starts with the black-and-white herringbone tweed suit, above left (Vogue Pattern 9850), with a slender skirt, an easy-fitting jacket with crossed, buttoned tabs, a becoming little shawl collar. Instead of below-elbow sleeves, she can have full-length ones if she likes (she's toying with the idea). The suit—charming on a woman of any age—is shown here in Avisco rayon and silk tweed by Julius Werk. Since the jacket looks best when it's worn closed—not unbuttoned, blazer-style—a blouse or sweater isn't a necessity, but Mrs. Exeter, so she can slip the jacket off if she feels like it, will probably wear one: a chalk-white blouse, or a blouse or sweater in pale-blue or pink, or a black silk sweater (soft and easy-fitting—*never* tight). She avoids lavender and violet—"too old-ladyish." Her suit-shoe may well be the one sketched, left—smooth black calfskin with a medium-high stacked leather heel (British Brevitt); her hat, something rather big and bold in black straw, probably. Mrs. Exeter—who feels that







at her age Neatness is All—likes a clear-cut, definite line in hats, as well as clothes; tends to steer clear of flowered hats because they're apt to look fussy. ("Above *all*, no violets or lilacs," says Mrs. Exeter, firmly.) The next items on her spring wardrobe-agenda are the black wool coat and printed silk dress at right, below—the coat, Vogue Pattern 3003; dress, Vogue Pattern 4046. The coat, which will also gravitate naturally to many of the dresses in Mrs. E.'s existing wardrobe, is straight, simple, tidily buttoned—or buttonable—from revers almost to hem, with set-in sleeves that come to the wrist. It's made here in a waffle-y black pure wool by Forstmann, and lined (as Mrs. Exeter is having it) with the silk of the dress—this, a crossbarring of grey and black on white, cleanly drawn, neither vague nor busy. The same uncluttered simplicity of line appears in the dress itself—in the oval neckline, short sleeves, straight skirt. (For any Mrs. Exeters who have reservations about their throatlines, two other versions of the neckline are possible—both, provided with the pattern.) The dress is shown here in a pure silk shantung by William Skinner. With the dress and coat, in the daytime, she will wear a big straw toque, a black handbag on the same bold scale, black kidskin gloves. For late-day, or dinner and the theatre, she might wear the dress and coat with the hat sketched, opposite—a cage of black veiling almost as coarse as chicken-wire, held by two black satin bows; this, by Sally Victor. (Mrs. Exeter adores veils anyway, and has a whole wardrobe of them. She feels that they give flattery without fussiness; they're also beloved because they keep her hair in place—particularly important, she thinks, with grey hair.) In the evening, she'd also add white kidskin gloves, and possibly some un-timid jewellery—something along the lines of the pin sketched, above, which happens to be a gilt sunburst tipped with rhinestones and pseudo pearls and centred with a baroque mock pearl. (The pin, by Capri, at Best & Co.) Mrs. Exeter's unswerving tenets of neatness, tidiness, and avoidance of fuss, apply also to her make-up; she's eternally vigilant to see that her foundation and powder are evenly applied, her rouge (if any) un-obvious, her lip-line clear and unblurred. Her make-up is on the pink and red, rather than the golden or beige, wave length. And in her arrow-straight, erect carriage you can still see the effects of something her headmistress at boarding-school said, long ago: "Always remember, girls—after you pass thirty, you have nothing left but your posture."

Back views, sizes, yardages for patterns, on page 189.



VOGUE PATTERN 3003



VOGUE PATTERN 4046

The convenient crêpe

Ways with pancakes: French, Italian, Early and Late American

BY RUTH NORMAN AND GEORGE BRADSHAW

Consider the crêpe suzette. A famous dessert—maybe the most famous—it is a pretty thing to see: the thinnest of pancakes in an outrageous sauce, waiters hovering, captains concentrating, aromas rising, blue flames dripping from silver spoons.

And it is not only a spectacle. Listen as Mrs. Rombauer, that most celebrated and practical of American household goddesses, clasps her floured hands and lets a sigh escape her kind Midwestern heart. "... about as good to eat," she says, "as anything man or superman can make."

Crêpes suzette, of course, were devised in France, but as foods go they are not particularly old—sixty or sixty-five years. After their popularity was established a number of chefs naturally claimed to have invented them: the first man said he had thought of them in 1904, but there were soon others who vowed they had made them in 1900, then 1898, then 1897.

The best story, however, is that of Henri Charpentier, a famous French cook who spent most of his life in America, who waited till all the furor had died down, and then said, oh, no, *he* had created them, and in *1894*. In Monte Carlo, too. Albert, the Prince of Wales, Victoria's son, and a celebrated eater, was staying at the hotel where Charpentier worked; the dish was made for him.

And by accident. Charpentier was one evening concocting a complicated sauce to pour over crêpes when suddenly it caught fire. Terrified, because the Prince was waiting, he tasted what was in the pan. It was delicious. He plunged the crêpes into it, added more liqueurs, blazed the sauce again, and served it forth.

The Prince was delighted, congratulated Charpentier, and then and there the dish was christened Suzette, in honour of a young lady who happened to be dining with the Prince.

Well, it has all the elements of a great food story. A glamourous setting, a powerful prince, a beautiful girl, an accident in the kitchen. There is only one drawback to it. In 1894, Henri Charpentier was fourteen years old.

What kind of hotel was the Prince of Wales staying at that had a fourteen-year-old boy doing the cooking?

No matter. Somehow crêpes suzette came into being. And they have remained rare, gala, and essentially mysterious.

If you take the trouble to examine them, you wonder why. For a crêpe is a pancake, and a pancake may well be, next to roast tiger leg, the oldest cooked food known to man. (You can easily figure it out. On some drowsy paleolithic afternoon, somebody dropped, by accident, wet meal on a hot stone, and the whole thing began.)

Pancakes are made now by everybody all over the world. They are called tortillas or blintzes or popadams or Aunt Minnie's special batter cakes. They have been used for everything from an offering to the gods on Olympus, to a hearty breakfast for the truckers on Route 101. (Jupiter was rumoured to be especially fond of ones made with honey and cinnamon.)

In England, for hundreds of years—and still—pancakes even have a special day—Shrove Tuesday, that is, the day before Lent begins. Lent, originally, was taken with a little more ceremony than it is now, and in preparation for the fast, all the rich things in the house were used up—the eggs, butter, lard, drippings. At eleven o'clock in the morning a bell was rung, called the Pancake Bell, and everyone came to the feast: the apprentices, friends, hangers-on, everyone.

There are, conservatively, ten thousand ways to make pancakes, and they are better or worse depending on the skill of the maker and the appetite of the eater. No one but a fool would presume to say what makes the "best" pancakes, for every cook with a skillet has his own recipe for which he will fight to the death.

It can be said, if timidly, that pancakes, breakfast pancakes, are probably a little more bland than they used to be. One of the great mainstays of the country only a hundred years ago is now almost unheard of and virtually unobtainable: sour-dough pancakes.

For one of the ingredients of sour-dough pancakes is something called a starter. This is a mixture of flour and water and yeast and sugar which must, however, sit around in a warm place for three days to get itself into shape for use. Not many people will bother with that these days.

The starter does have this virtue: if you take some of it out to make bread or pancakes, you have but to add more flour and water and sugar and it will keep on souring as long as you want.

Our ancestors wanted. Every great-great-grandmother who trundled west in a covered wagon took her jar of starter with her. The reason for this was that she had in those days to use wild yeast: that is, after she mixed flour and water and sugar she had to set her bowl out in the open for five or six days to catch the yeast, *(Continued on page 185)*

ROMANCE ALL OVER THE PLACE

Happy Greeks in New Zealand

BY MARINA SULZBERGER

EDITOR'S NOTE: *Marina Sulzberger is the wife of C. L. Sulzberger, diplomatic columnist of* The New York Times. *Like the young Greek women she describes, Mrs. Sulzberger met her husband when he was in Greece during World War II. They now have two children, and live, when they are not travelling, in Paris.*

This, alas, is a letter about how I did not get to the South Pole. So much for all those nice times I was to have "dined out" on my polar experiences. The Navy did not even bother to look at me. And from what Cy told me when he returned, one can't even blame them. Every pound transported to the Antarctic costs the government five dollars, and who am I to cost the taxpayer five-hundred-and-fifty dollars, not to mention the toothbrush.

I was left behind in Christchurch, the taking-off base for Antarctica, waving goodbye sadly to Cy, who looked like the well-dressed explorer: fur hat, four different pairs of gloves, quilted pants, quilted everything, and the softest, warmest, most elegant underwear I have ever seen. Considering that the temperature drops to a hundred and thirty below on that frozen continent, and that the winds blow at a hundred miles an hour, I am glad to think that those poor sailors can keep warm, if nothing else. I asked Cy, as a joke, if they had iceboxes down there, and he said yes, not to keep the beer cold, but to keep it from freezing solid.

For the first time in my life, I was practically alone in a town where I did not know a soul, and where there is not much to see except the lovely countryside. Although fortified for a lonely fortnight with every book about the South Pole that I could find, I was hampered in reading them by my ignorance of such things as latitudes, longitudes, meridians, and magnetic poles.

But, as it turned out, I did not have any time or days alone at all. Because there is rarely much news in Christchurch, a few small articles about us appeared in the papers, mentioning, among my views on marriage, children, Paris hats, and travel, that I was Greek. Bless me, the ink was hardly dry on the papers when my telephone started ringing. Every Greco-New Zealand family in town wanted me

(Continued on page 184)



Pour La Femme! The fatal fascination of *Tiny Seed Beads* in a delightful myriad strand creation by Dalsheim...exclusive caterer to the feminine fancy. This light in weight *Parisian* inspiration subtly combines complementing colors to enhance any costume...to capture the very essence of you!

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(*Advertisement*)

Do face creams work better at night?

By Helen F. Porter

As a beauty consultant with a good healthy sense of curiosity about cosmetics, I've never been content to use a face cream without "checking up" on it. I'm constantly testing it to see whether it continues to give good results and to find out whether there's a better way it can be applied.



Helen F. Porter

Sometimes my experimenting leads to beauty news, as in the case of Polyderm, an unusually good face cream made by Prince Matchabelli. As those of you who have been reading my column know, I have been recommending this cream for some time. When used during the day, Polyderm kept my skin smooth and moist, healthier looking too. Recently, I tried something new with Polyderm. I used it every night before going to bed and discovered this: *Polyderm seemed to give even better results when used at night.*

Curiosity aroused, I contacted the research director who developed Polyderm. I had quite a surprise in store, for the scientific gentleman said the tests he and his colleagues had been carrying out confirmed my discovery. Polyderm does seem to work better at night, and for a very good reason . . . it works in perfect synchronization with sleep. As he explained it, Polyderm works at night like clockwork—*recharging* dry and tired skin.

It seems that when we sleep at night, one of the body's clock mechanisms sets off a signal that brings cell renewal to a peak of activity, and new skin cells form almost *twice as fast* as they do during the day. But as we get older, these new-forming cells no longer have the quota they once had of some very essential natural elements—*polyunsaturates.* These polyunsaturates, which are almost 50% richer in 20 year old skin than in skin at 40, are very important for the smooth, fine-grained glow of youth.

This is where Polyderm enters the picture as a great boon to beauty: for this face cream *recharges* the skin with polyunsaturates whenever it is applied. But at night, during sleep, Polyderm recharges the skin *at the very time* skin cells are multiplying the fastest.

Polyderm's exclusive formula contains *all 3* essential polyunsaturates, in stabilized, natural form. No other cream has this powerful "recharging" combination.

Yet, for all its potency, Polyderm is a light feminine cream. It penetrates quickly, moisturizing thoroughly—and it's absolutely greaseless. After I apply Polyderm, my pores never feel stuffed, and I never wake up to a grease-stained pillow.

I've been using Polyderm this new way for a month now—applying it *every* night to get the full benefit of its "recharging" power. (For extra moisturizing, I use it during the day under make-up.) I must say I'm thrilled with the results. My complexion has taken on a fresher, brighter, more youthful look. My skin never feels dry or tired, and what's more, it has a new, alive feeling every morning.

If you're using Polyderm now and would like to get even better results, try applying it this new way—*every night.* If you haven't tried this exciting cream yet, you can buy it at leading drug and department stores in three sizes: $2, $3.50, and $5. plus tax. Or get a sample size jar by sending 25c, your name and address to Polyderm, % Prince Matchabelli, Dept. V-3, P.O. Box 19, Mt. Vernon 10, N. Y.

ROMANCE
ALL OVER THE PLACE

(Continued from page 183)

for lunch, breakfast, dinner, or tea, and I found myself in the midst of some of the most romantic stories you have ever heard.

Most of these couples had met during the war. One of the girls came from a Cretan village. At fourteen, she found her present husband wounded in a cave and her family nursed him, hid him, and looked after him for thirteen months at great danger to themselves. Later, when he tried to escape from Crete, the Nazis caught and took him to Germany. At the end of the war he came back to the island for this pigtailed girl who had saved his life. He found her, married her, and now they have three children and are as happy as can be. There are several couples like this one, with only slight differences in the details of their stories.

I spent a day with another family on a farm. This girl had been an apprentice to a dressmaker in Salonika where her boss had hidden three New Zealanders. After the dressmaker was caught and deported, the girl carried on, eventually managing somehow to get the men to Egypt. All this without one word, since neither she nor the men could talk anything but their native tongues.

About six years later the girl received a letter which she took to the mayor, or it may have been the schoolteacher, to translate. It was from her favourite New Zealander, asking her to marry him and come to live in what, for a Greek, is really the upside-down end of the world. Would you or I have started off all on our own without a word of any foreign language to travel for months and months on a third-class boat to marry a man we had never really talked to, in a country as strange and far away as the moon? They spent their honeymoon by dictionary, looking for a farm. And what a success it is.

Imagine what New Zealand must have looked like to a girl used to the bare rocks of Greece with those skinny little sheep and goats feeding upon one withered blade of thyme, and an eternal-looking shepherd, flute, cape, and optimism his only wealth. Here, the great rolling hills grow thick with native bush, and the only problem is too much green. Think of a Greek having to fight fertility, having to clear the land of unwanted herbs. The bride must have really thought she was dreaming. God really showed a great deal of whimsy when He shared our blessings.

They set to work, however, just the two of them with only a few words and a great deal of courage in common; cleared the ground, fixed the old house and now, thirteen years later, I spent one of the most lyrical days of my life with them. They have a thousand sheep, green, thick, rich grass, a stream (the sea only a short way away), and four enchanting children with gloriously un-Anglo Saxon names, black hair, and blue eyes. Even the animals have Greek names and the tallest hill on the farm is Mount Olympus. There is even, on that luscious place, a heap of rock she nostalgically calls the Acropolis; in their little garden, among the prunes and apples of the British Empire, she has planted an olive and a vine.

What a feast they gave me; lamb such as I have never tasted, cooked out of doors, and fresh vegetables and fruit from their garden, and such a mountain of butter and cream. And cakes and beer. There was something Biblical about the meal, prosperous and good. Something Biblical, too, about the whole family. After Paris and clothes and "époque" furniture, and scintillating conversation about Françoise Sagan's latest, this seemed to me the life. This couple, building upon optimism and hard work and the love of the land, at a time when most people are leaving the land for jobs in town—how sweet, how restful. I know that if I had to live there forever I probably would get restless and begin to hanker after a meal at Maxim's, a Dior collection, and even Françoise Sagan. But at that moment I was overwhelmed with pleasure, thoroughly consoled for not being off freezing with the penguins.

THE CONVENIENT CRÊPE

(Continued from page 182)

which comes with bees or on the wind. This obviously was too awkward a process to go through while travelling—also, yeast is a plant which is around only in warm weather, in the winter it stays in the ground—so she took her replenishable starter with her. Some of these starters were kept going endlessly, out of pride and convenience; there is one in Oregon that is sixty years old, you can probably find older ones.

So remember the pioneer spirit, as you open your next box of pancake mix: great-grandmother, in addition to the hazards of the mountains and the plains, the wind and the snow and the rain, in addition to the rude jokes of the wagon drivers and the rude noises of the Indians, great-grandmother had to keep her eye on that goddam jar of starter.

The forty-niner was of course called a sourdough, for the good reason that the dough was the main item of his diet. His starter was something more complicated than the simple flour-yeast-water formula, it contained everything from boiled potatoes to hops, but then he had further uses for it than pancake making: the liquid that forms on the top of the mixture as it sours—that is, ferments—can have a considerable effect if drunk.

Make, for old times' sake, a batch of sour-dough pancakes. There is nothing difficult about it—you only need time.

Into a bowl put an envelope or cake of yeast, pour a half cup of lukewarm water over it, stir till it dissolves, then add two more cups of lukewarm water, a tablespoon of salt, a tablespoon of sugar, and two cups of sifted flour. Mix up well, cover the bowl. Now keep this in a warm place—78° or 80°—for three days; every morning give it a good stir. You have your starter.

Now you are ready. In a bowl measure two cups of the starter. Add a cup of milk, four tablespoons of melted butter, an egg, two tablespoons of sugar, and a dash of salt.

Mix this up. It will probably be too thin. So add, gradually, flour—you may need up to a cup—until the batter has the consistency of cream.

At the last moment, just before you are ready to cook, dissolve a teaspoon of soda in a little water, sprinkle this over the top of the batter, then carefully fold it in.

Now ladle the batter onto a hot griddle or pan and bake as you would any pancake. A stack of these with honey is about as good a breakfast as you can want.

Well, to get back to crêpes, the pancake of the French. As they did with everything else that was handed down to them, the cooks of France examined the wet meal cooked on the hot stove and concluded that improvements were possible. Your paleolithic grandpa wouldn't recognize the old things now.

The crêpe has been developed into an extremely versatile article of food, but, in its variety at least, it is not particularly well-known in this country. Which is strange, because in its entrée version it is peculiarly adapted to that continuing nightmare of the American cook—leftovers. You can stuff a crêpe with practically anything—ham, chicken, sea food—and come up with a brand new, excellent dish.

Crêpes too have this virtue—unlike most good things—they *can* be made ahead of time without much loss of quality. Best, of course, they are made and eaten. And, for a wonder, they don't even require courage to cook: just the right-sized pan and a little good will.

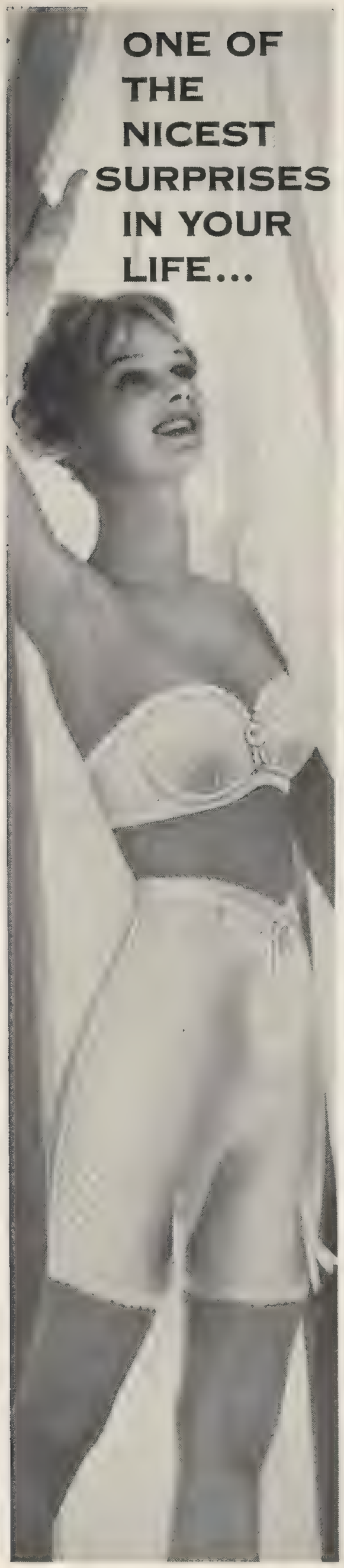
Let us save the glory of the suzette for the end and begin with the crêpe as an entrée.

Here is the basic recipe, which, with variations, does for all crêpes. You need:

⅞ths of a cup of flour
3 eggs
2 tablespoons of melted butter
1½ cups of milk
2 tablespoons of brandy or rum
1 teaspoon grated lemon rind
⅛th teaspoon of salt
(a good dash)

(Continued on page 186)





Surprise
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5 LENGTHS

THE CONVENIENT CRÊPE *(Continued from page 185)*

Mix all this up gradually—the flour and sugar, the eggs, then the seasonings, and finally the milk, until you have a smooth batter the consistency of thin cream, and *no lumps.*

If you're lucky enough to have an electric blender, throw everything into it all at once and run it until the batter is smooth.

Now you have to let the batter rest for a couple of hours. Don't ask why. Just do it.

One utensil is necessary for making crêpes: a small skillet. It should measure approximately six inches across the bottom. There is such a thing as a crêpe pan, which has flaring sides to make it easier to get at the crêpe to turn it, but these pans are hard to come by. An iron skillet will do. Oh—you will also need a spatula.

To cook: heat the pan and drop into it a small hunk of butter, then tip the pan in all directions so that the bottom surface is well greased. Your heat should be fairly brisk.

Now pour a *small* amount of batter into the pan—not more than one or two tablespoons—and *again* tip the pan in all directions *and at once*, so that this little bit of batter runs over the entire bottom of the pan. This is no trick after you've done it a couple of times.

When you think the cake is cooked—maybe a minute—lift up a corner of it with a spatula and look. If it's a golden brown, it is. Then run the spatula under about a third of the cake and turn it. When *that* side is golden brown, you're done.

Repeat the operation as many times as you need to—always starting with the little hunk of butter. Don't let the skillet get too hot. These cakes burn.

You now have a stack of crêpes keeping warm in the oven. For an entrée you should have two per person; if you're hungry, more.

One of the great things you can stuff them with is *duxelles.* This is a French concoction that is endlessly useful. To make it, you chop a pound of fresh mushrooms, stems and all, *very fine.* You do the same with a couple of small white onions—or shallots if you can get them.

Then in a big skillet melt a quarter of a pound of butter, add the chopped onions (and a clove of chopped garlic if you like) finally the mushrooms. This must cook very very slowly. It takes time. All the mushroom juice must be cooked out, the mushrooms must turn black.

Now—spoon some of the *duxelles* along the centre of one of your hot crêpes, roll it up and spread a bit more of the *duxelles* on top. In case you are wondering: don't worry about that word "roll." You can do anything with a crêpe; roll it, fold it in four, even. It will not break.

A couple of these crêpes with a salad and some fruit makes a fine lunch, or they're a wonderful way to start a hearty dinner.

(Here are a couple of other things you can do with *duxelles.* Have the butcher bone the breasts of small chickens and make a pocket in each half. Stuff the pockets with *duxelles,* and bake the breasts in a 350° oven for an hour in a pan with lots of butter and lemon juice and chopped parsley. Baste all the time. Or if you like baked tomatoes, cut out the centres and stuff with *duxelles* and dust with bread crumbs and bake as usual.)

Here is a kind of *cannelon* you can make with crêpes. If you live in a town where there is an Italian grocery store, buy some ricotta cheese and Italian sausages.

Then boil the sausages for ten minutes, peel them, cut them into long strips and brown them in a little butter.

Spread some ricotta on a crêpe; add a couple of strips of sausage and shake Parmesan cheese over all, roll up the crêpe, and place it in a shallow baking dish.

(If you can't get ricotta or the sausages, substitute fine grained cottage cheese and thin strips of sautéed ham.)

When you have filled your baking dish with rolled crêpes, pour a tomato sauce over them. There are a number of good tomato sauces you can buy, but if you want to make your own here is one:

Chop, finely, a clove of garlic and a small onion and sauté them in a couple of tablespoons of olive oil. Add a can of solid pack tomatoes, ½ teaspoon of basil, salt and pepper, and simmer for 40 minutes. Add a can of concentrated tomato paste and simmer for 15 minutes more. Now strain this, and if it is not good and thick, reduce it for a few minutes over a brisk fire. Be careful not to let it scorch.

On top of the sauce (which is now over the crêpes, remember) shake more Parmesan and some newly-ground black pepper. Heat in a 375° oven until it bubbles and is pleasantly brown on top. Very fine, indeed.

Now for the promise about the leftovers:

The first thing to do in almost all cases is to make a good white sauce. In the top of a double boiler melt three tablespoons of butter, add three tablespoons of flour, mix, cook a minute, then add gradually ¾ cup of chicken broth and ¾ cup of cream. Stir this till it begins to thicken, then add three tablespoons of Parmesan cheese, salt, and pepper. Stir until the cheese is all dissolved and the sauce is creamy.

So, in the icebox you have —chicken?

Chop it up, salt and pepper it, and if you have, maybe, some slivered almonds or leftover mushrooms, add them. Now mix in three or four tablespoons of the white sauce, just enough to bind the mixture. Spoon this onto the crêpes, roll them, and line them up in a buttered baking dish. Pour the rest of the sauce over them and bake in a 375° oven till they bubble.

Ham?

If you can steal a few cooked chicken livers it helps. Chop them up with the ham, bind with the white sauce, and proceed as above.

Vegetables?

This seems a fairly elaborate method of getting rid of leftover peas, say, but you can if you want. The method is the same as above.

Egg whites?

It's possible you might have some egg whites in the ice box. Beat four of them till they are stiff. Fold in very gently a half cup of the white sauce, to which you have added an extra tablespoon of cheese. Now be careful. You had better do this next step right in the baking dish. Spoon some of the mixture onto a crêpe, and lightly fold the sides of the crêpe over it. Do not roll tightly. When you have finished your row

of crêpes, sprinkle all with more Parmesan and the veriest dash of cayenne pepper. Do not put any additional sauce over this. Bake in a preheated 350° oven for 15 minutes. If you have been living right, you will then have a soufflé inside a crêpe. Good luck.

Tuna fish?

Forget the sauce. Mash up the leftover tuna with a hard-boiled egg. If it's too dry add a dash of olive oil. Roll the mixture in the crêpes, line them up in a baking dish and spread over each one a spot of anchovy butter. (Anchovy paste, or mashed anchovy fillets mixed with soft butter: 1 part anchovy to 3 parts butter.) Bake these until they're hot.

Anyone here have any leftover *foie gras* and truffles in the icebox?

Purée the *foie gras* with a little cream. Chop the truffles and mix with the purée. Spread on crêpes and roll up: the crêpes themselves *must* be hot. No running in the oven. Serve at once. This recipe, by the way, is pure hearsay.

You get the idea. Shrimps. sweetbreads, crabs, lobsters, all can be used with the white sauce. Just remember to chop things up well.

DESSERT CRÊPES

Dessert crêpes are made from exactly the same recipe as entrée crêpes, except that one tablespoon of sugar is added to the mixture. There is no difference, of course, in the making.

Here, let us insert a note on blazing. To "blaze" means to pour a couple of ounces of *warm* brandy or other liqueur over the crêpes (which of course are in a flameproof dish) and set a match to it. This produces a pretty blue flame and adds a pleasant flavour to the crêpes—and incidentally gets rid of the alcohol.

For some reason a good many people shy away from this operation. They don't mind working around a barbecue pit which often takes on the aspect of a blast furnace, but the small blue flame worries them. Well, don't let it. Just try it once (with a pitcher of water handy if you are really timid) and you will see that nothing but good results.

Let us begin the fillings with a chocolate cream: melt a half pound of semi-sweet chocolate in a pan, then pour into a bowl, add four tablespoons of butter and ½ pint of cream. Beat smooth, and cool a little.

Roll some of this up in your crêpes, arrange on that flameproof dish, sprinkle some toasted slivered almonds over all (you can buy the almonds in a can, by the way), and dust with fine granulated sugar. Now pour on the warm brandy and blaze. Do this, of course, at the table. Or you can run the dish under the broiler flame just long enough for the sugar to glaze, if you don't want to use the brandy.

Or make a filling of pastry cream: in a pan put ½ cup of sugar, ⅜ of a cup of flour and the yolks of 4 eggs. Beat this up. In another pan heat 2 cups of milk with a piece of vanilla bean until it boils. Then pour the milk (take out that vanilla bean) over the flour mixture, beat well, place over a low flame and keep stirring until the cream thickens to about the consistency of mayonnaise.

This is a good mild cream to stuff the crêpes with. Proceed as above with almonds and sugar —and blaze or glaze.

The cream is also fine in combination. Crumble up some macaroons in it. Or chopped candied fruit. Or fresh chopped strawberries. Or raspberries. Or apricot jam. (Apricot jam, incidentally, is fine mixed with the chocolate cream.) If you are blazing, you may want to experiment with a flavoured liqueur—cherry, almond, orange, or whatever.

Bar-le-Duc for some reason is one of the very best stuffings you can find for crêpes. And apple sauce—either plain or mixed with pastry cream—is surprisingly good.

And almost any fresh fruit —chopped very well—is good alone or mixed with whipped

(Continued on page 189)

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The father

BY ROBERT FONTAINE

EDITOR'S NOTE: *Robert Fontaine is a family man (who lives with his wife and two daughters in Springfield, Massachusetts), with a gift for writing about families, particularly fathers. Author of the book* The Happy Time, *which as a play had about a year on Broadway in 1950, he first wrote for Vogue in 1948. Since then Vogue has published an article and three of his short stories, the most recent—"How Can You Lose with a Free Violin?"—in the issue of September 15, 1959.*

Mrs. Flannigan looked carefully through her thick lenses at the marquee of the Flannigan Theatre. Her outmoded black dress seemed too tight for her ample body and she twitched and twisted a moment. A crushed white handkerchief came from somewhere in the folds of her green-black skirt and she dabbed the corner of one eye. A rookie Irish police officer holding back the curious crowd smiled tenderly.

In a moment the green ribbon was cut, photographers' bulbs flashed, hands were extended in swift congratulations, and elderly, red-faced, beefy Mrs. Flannigan was led to a limousine designed to whisk her off to the Hotel Plaza where a banquet was being held in her son's honour.

"Tis a beautiful theayter," she said to the man seated beside her in the deep interior of the limousine.

"We knew you'd be proud. Your son was a great man. His untimely end last year is a loss to the world."

"He would never eat properly. His favourite was sugar and water sprinkled on white bread. Dear Johnny."

"You followed your son's career closely, Mrs. Flannigan?"

The woman looked out at the teeming life of Fifth Avenue. "They all go so fast. My son's career? I paid no attention to it. I've never read a book of his. But when he came home once a year or so we had a time playing cards and all. I never could understand what he was writing about. My eyes got bad, you know. And then I never was very smart."

The car turned in and a smart doorman opened the door for Mrs. Flannigan and her son's producer, Mr. Sam Fenke. Sam waved the limousine away after whispering to the chauffeur.

Once inside the hotel Mrs. Flannigan was taken to a small suite where, to her dismay, she was surrounded by smart reporters prepared to delve into the secret heart of playwright Johnny Flannigan whose fondness for spirits had taken him prematurely to a beautifully kept and honoured grave.

After a glass of whiskey the old woman's eyes seemed to focus better and her tongue loosened. "He was a good boy and I loved him," she said, as if that were an answer to all questions whatever.

"He was small inside me and stirring when I told myself he was one of the great, and sure didn't he turn out to be? And all down the small lean years running like mice through the old house, he was laughing and eating his bread and watered sugar, speaking like an angel even when a small babe who could barely read. He saw everything with the eyes of a leprechaun, from underneath, looking up high the way one should look at the angels. But Johnny was no angel. God made him a happy, loving, carousing man and God must have wanted him that way."

There were more questions, sharpened, pointed, asked so as to fill gaps in the curious life of Flannigan who seemed to have sprung full-blown, ten years ago, from a Third Avenue Irish bar to be one of the world's most thrilling and melodious playwrights.

"I imagine your son left you comfortable."

"I've always been comfortable. It never took much to make me comfortable. I was satisfied with the sun and the rain and my garden. If I waited for Johnny to make me comfortable I'd have been miserable. I'm speaking of the material things. Johnny only had to open his mouth and deliver one of his roaring sentences and my heart was comfortable. The other comforts he gave or left to this one here and that one there that he loved, and he loved many."

The reporters scribbled quickly or made sharp, painful mental notes, their vague old eyes tired but interested.

Mrs. Flannigan had herself another whiskey. Mr. Fenke tiptoed in looking like a lightly bouncing ball of precious lard. He whispered to Mrs. Flannigan and his whisper smelled of smoked salmon. "You won't forget about the revival of *The Father* opening Friday," he said.

"I'll not." She spoke loudly to the gathering. "*The Father*, you know, opens at the Flannigan Theayter this Friday. What fun we had when he was wee, the lad roaming around the house with his bread and sugar, making up games of heroes and wars."

The drama editor of the New York *Globe* stepped forward. "I knew John well, Mrs. Flannigan. I'm Tim Rourke of the *Globe*."

"He spoke of you and not always kindly."

Rourke smiled painfully. "We had our differences. He was a great man, though. Before he wrote one of his plays he would always talk to me about his father, Sean. He would tell me of the wars and rebellions in which his father had done so bravely, laughing and drinking and loving the life, but always merciful in victory. After that John would get down to work.

"His first great play, *The Father*, was about his father while John was growing up. How tender was this strong warrior, now resigned from battle to bring up a genius of a son. How carefully was the boy disciplined and taught. And then in the next play, *Days of Wine and Roses*, when the father takes the boy to Ireland to show him his roots. How mindful of Joyce and O'Casey.

"The third play, perhaps John's greatest, he talked over with me a long time. John wanted to show his father as the middle-aged sage, the strong man with his memories, finding strength in the poetry he created and the people to whom he was so helpful. This was during the time he practised as a rural doctor. I was always reminded of e. e. cummings' poem about his father, 'my father moved through dooms of love,' isn't it? And yet, Mrs. Flannigan, there has always been a mystery about this man who created John Flannigan, the Pulitzer Prize winner. I know he lives forever in your heart, but could you bring him to life for us a little more. There is so much to be cleared up."

"There is little to be cleared up," said Mrs. Flannigan tersely. "I'm getting hungry." She finished another glass of whiskey hastily and then stood up, clinging to the side of a table a little gingerly. Her beefy face glowed and she smiled vaguely through her heavy spectacles. "You should have seen Johnny when he was a child. The eyes and lips of an angel. The voice of a saint speaking in the thunderclouds. Oh, a beautiful, singing, loving child he was. And how he loved his bread and sugar.

"That is the important part; the bread-and-sugar, and him looking like an angel and me loving him with all my poor soul. For Johnny was sent from Heaven to take me out of the gloom and evil of heresy and into the sunshine of belief. And he did, angel that he was. And I am grateful. The plays, the honours, belong to you. Johnny belongs to me forever."

There was an uncomfortable hush as the old lady started unsteadily toward the dining room from which the scent of food was being wafted. Rourke took her arm and said, "But the father of the plays, the hero, the. . . ."

Mrs. Flannigan shook him off her arm and glared at him as if the fire of hell were in her eyes. "Johnny's father disappeared four months before the angel was born. I never saw him again."

Her voice softened. Her eyes, magnified by the spectacles, were huge wells of tenderness. "But Johnny and his laughing, his play-acting and his bread and sugar, there was an angel!"

THE CONVENIENT CRÊPE

(Continued from page 187)

cream. Try things out, see which flavours you like best.

It's not a bad idea to bring five or six different fillings to the table, along with the crêpes, and let each guest roll his own.

The thing to remember is that crêpes must be warm. At the table the perfect and traditional utensil is a chafing dish. An electric skillet will work equally well.

Well, now, crêpes suzette.

There are, of course, dozens of variations for the sauce, but here is a good one. Into a skillet (or the bottom pan of a chafing dish—it is usual to make this sauce at the table) place five tablespoons of butter, four tablespoons of sugar—these should be creamed together beforehand—the finely grated rind of an orange, the juice of that orange, ½ cup of Grand Marnier or Cointreau (or better a combination of the two) and one teaspoon, or less, of lemon juice. Stir this sauce thoroughly and bring it to a boil.

Put one crêpe into the boiling sauce. Spoon the sauce over it, to be sure it is soaked. Then fold the crêpe in quarters and push it aside. Repeat until all the crêpes have been poached.

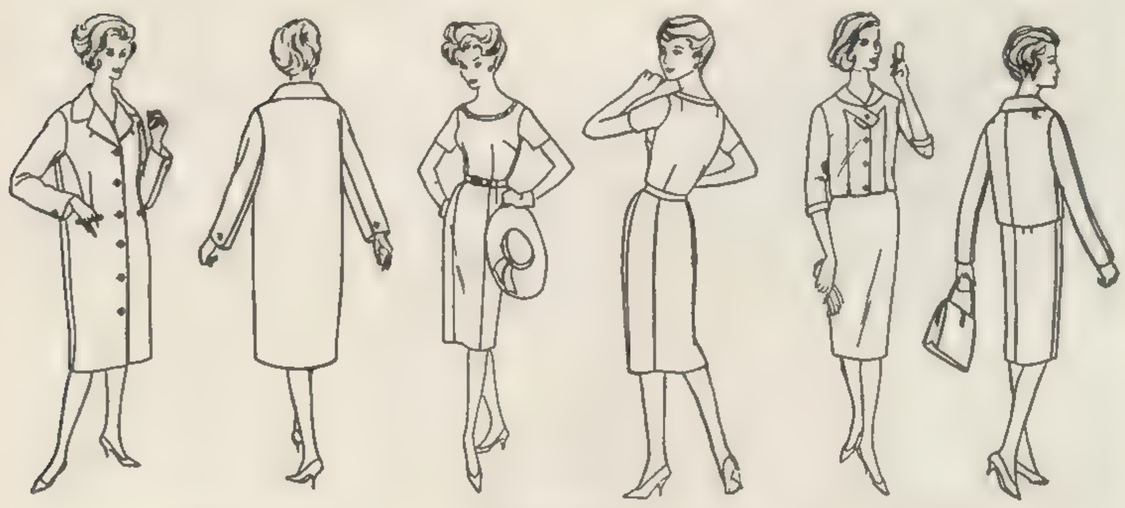
Finally, pour over them a half cup of warm brandy and set them ablaze. Serve each crêpe with a little of the sauce left in the pan.

And that's it.

Good eating. Try not to burn yourself.

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 180-181)



3003 4046-B 9850-B

Above, left: Full-length, classic coat, Vogue Pattern 3003, in sizes 10 to 42. Needed for size 16, 3 yds. of 54″ fabric. Price: $1.

Centre: One-piece dress, oval neckline; Vogue Pattern 4046. Sizes 12 to 40. For size 16, use 2⅝ yards of 39″ fabric. May have bows at neckline; or, large detachable collar, longer sleeves with cuffs. Price: $1.

Right: Two-piece suit, Vogue Pattern 9850, sizes 12 to 40; two versions of jacket sleeve. Size 16 takes 3⅜ yds. 45″ fabric. $1.

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"The conditions of success" *(Continued from page 159)*

the desire to get rid of difficult subjects. One is thus driven to the conclusion that the essence of qualifying is not to achieve but to put in time and effort; to satisfy, not another mind which might pass judgment, but an abstract requirement which is neutral.

Achievement is, of course, not positively forbidden, but the distinction between *doing* and *qualifying* marks a fundamental difference. and it is this fundamental difference that the mandarin system tends to obliterate. The unspoiled talent instinctively regards study or work as valuable for what it is, what it does, what it tells. It may also be valuable for what it leads to, but only in the sense of leading to the same kind of enjoyment—curiosity appeased, or a sense of mastery, or both.

The opposite temperament does not know these motives: it finds substance negligible, and conventional arrangements all-important. It is moved by another kind of ambition altogether, that of the self-seeker, or born mandarin. If a college degree is needed to become a junior executive in Plastic Foods, Incorporated, the mandarin type will readily pick up the necessary B.S. He may even do so with a certain dash and brilliance, but the contents of the programme are to him a hurdle, which challenges only his ability to jump. I have no grievance against this type of mind. It is not a stupid or useless mind; its weakness is that it does not care what you set before it.

When the needs of modern industry and the modern state call for large numbers of such minds, when that call is made and given effect through the agency of our colleges and universities, it is only to be expected that the example of the mandarin mind and the atmosphere and curriculum it produces, should draw everything in its wake. Shortly, everybody—talents included—comes to regard not study merely, but work itself, as a kind of formal gesture, a ritual that one goes through in order to satisfy an irrelevant demand for an ulterior purpose.

At this point the danger is manifest: we submerge our talents, not by coercion from outside but by an insidious influence acting within. The measure of the evil is easy to grasp: millions of Americans of all ages are completing some form of training in collegiate, graduate, or continuation classes. They have *taken* (we do not say "studied") hundreds of subjects. How many such persons say to themselves as they finish: "This has been a revelation, a delight; it deals with what I have always wanted to do and to go on doing"?

How many, on the contrary, are only waiting for the moment when they can say: "Now I'm through with that forever—and only six more credits to go." I naturally do not include here the sighs of relief at the conclusion of a bad course in a subject that might otherwise have captivated a good mind. I refer only to an attitude which is so common that it is enshrined in a phrase used by teachers to students: "The thing to do is to get your language—(or your history or math or whatever)—*out of the way*."

I have said that when this attitude prevails not only study but work also will turn into a ritual. This might have been an exaggeration as late as thirty years ago, when work and study still formed a natural contrast. In those days, the gifted youth might chafe at prolonged study and yearn to enter the real world where he could discard theory, handle concrete objects, and command men. But now, the methods of business and industry are but a loose extension of those of the classroom and the research cubicle.

The simple principle of modern organization is that whatever needs doing is done on and by paper. The occasions for handling objects are few, the chances of commanding men are nil. No one, indeed, gives orders; rather, everyone administers public relations.

Closely related to the use of committees, the practice of public relations is the means by which make-believe has conquered the realm formerly called work. The daily effort of the young executive, the perennial problem in his brief case, is how to manipulate persons through facts and figures, stock phrases, and plausible arguments. To think of a way to persuade a committee is the highest reach of executive mind, for individual work is unimportant compared to team work. Again, most of the situations dealt with are not of substance but of organization, that is, obscure troubles within the human contingent. Hence universal public relations. Finally, as a natural consequence, the ideas found in the endless reports and memoranda are designed to keep things going rather than to engender novelty.

It is no wonder that intelligent men subdued to this kind of activity and thereby deprived of genuine work fall into the habit of referring to their jobs as frustrating, while maintaining also that they are creative. They call the work frustrating because that is their chief sensation; they call it creative because that is their lost hope.

To label as creative a mode of behaviour which is born of, and sustained by, make-believe is a sad joke, of the kind which turns so much of modern humour into a wry disapproval of oneself. But the pretensions do not end with the label. They have further effects, which can also be gauged by simply looking about. I have in mind the extraordinary, ubiquitous passion for research.

Formerly, a prerogative of science and scholarship, research is now an attribute of nearly all occupations above manual labour. I can not enumerate the many kinds of fact and fantasy the term covers. A researcher may be a girl who verifies facts for a weekly magazine, a canvasser who asks housewives what detergents they use, a strategist who designs the sequence of business or industrial operations, or a middleman who takes a fee for matching intricate job-descriptions with bodies that "qualify." In these and other exertions of the average educated mind, research has come to mean finding out what others do, or else standing off and looking hard at one's own performance. Research is surveying and comparison

(Continued on next page)

tinged with self-consciousness.

Yet the reputation that research has acquired by association with science implies much more. In the public mind. research means new theory guiding and improving practice; it means academico-scientific method ruling the market place; it means study for the sake of prophecy—a supreme merit in these days when the prophet-motive is reinforced by a pathological hatred of risk. These many circumstances combine to make the occupation of research the highest in prestige.

To do research. no matter what, is considered at once noble and profound. Here is a man who might be doing something and lo, he is only thinking about it. How unselfish of him. Surely, he takes less from Society than the doer and contributes more. The paradox is that the greater our regard for research, the higher it is paid; and the higher the pay, the greater the prestige, so that research becomes the unique occupation combining spiritual and material reward.

We see this reflected in the sinister mood that has overtaken the academic profession. Since the last war, the desire of colleges and universities for prestige through research has become a fever. an obsession. It manifests itself in a ruthless competition for the best-known men in all fields. to whom rival institutions offer high salaries and virtual freedom from teaching. Each bidder hopes that the incumbent, once bought, will yield prestige like so much butter churned from the pure milk of research.

Below the top ranks, promotion is for those who qualify—by research. For research, money is no object; materials and assistants are lavishly provided. As for teaching, why, such courses as the great man might have taught can always be inexpensively handled by graduate students. The insanity of these proceedings is so remarkable that it can not be accounted for simply as vulgar snobbery.

Anybody can see that if our great researchers do not teach, in twenty years there will be no researchers to take up their work. Anybody can see that if the academies are expecting the largest enrollments in history, this is not the time to put teachers out to grass. Anybody can see that if research is deemed an absolute good, regardless of what it is about, and if it is bought uncritically at extravagant rates for mere show, then research is not a career but a racket.

Anybody, I say, can see these consequences. Hence it is not heedlessness but a deeper impulse that inspires the frenzy. Is it not astonishing, to begin with, that men capable of ideas should suddenly scorn to impart them to the natural audience provided by teaching? History records no previous instance of this self-denial. Can it be—and here we come full circle to our starting point—can it be that what we see in our best men is less a desire for the peace of research than a positive distaste for the kind of teaching engendered by make-believe?

There is evidence for the surmise. It is common talk among teachers that in a class of thirty they find only two or three worth their exertions. This does not mean that the rest are idiots. but that whether the rest do well or poorly, they are only pretending to think and to learn. They stay aloof from difficulty, they are cool to ideas, and they certainly acknowledge no master. The name disciple would offend them—as I was told by a college president who was sure that it is a term of opprobrium fit only to describe a relation of intellectual dependence. That dependence is clearly not for those whose aim is simply to qualify.

Any term paper by a qualifier will show the true modern relation of *in*dependence—from the teacher and from the subject also. In such papers there may be no errors, but neither is there any involvement. no conviction that what is said did happen, or could matter to a sensible person. It is, after all, only a term paper, part of the requirement to qualify for a passing grade, which in turn qualifies for the next course and ultimately for the first job.

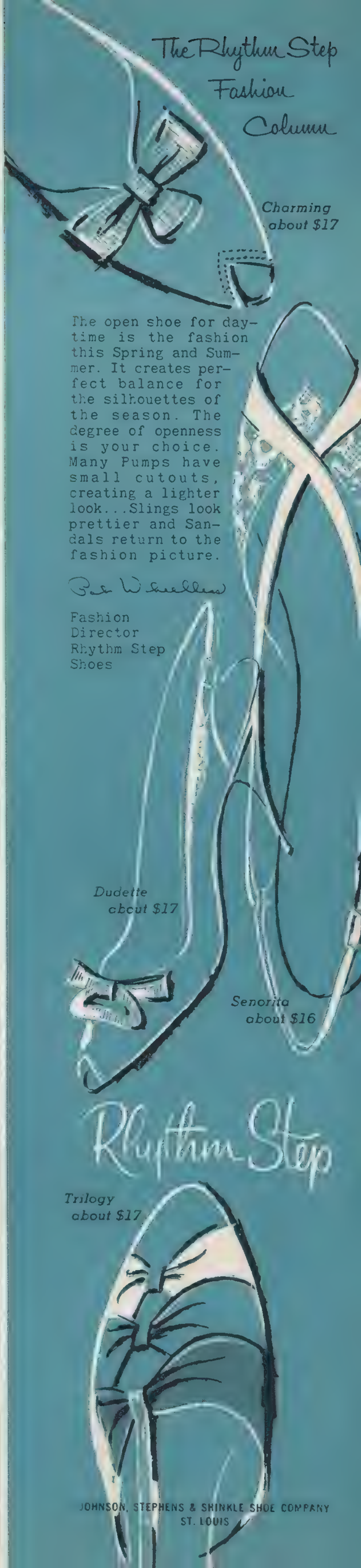
Anyone can, without further hints from me, see where pretence and prestige about work and study will lead if unchecked. It is not solely in business and government that make-believe can rot away performance. Research done by minds habitually and innocently pretentious will be shallow. Teaching by these same minds will automatically be instruction in how *not* to come to grips with fact and truth. And at last we shall find around us nothing but facsimiles of talent. talent sterilized from teaching, from working, from the engendering of ideas—though perhaps expert in frustration and great babblers about creativeness.

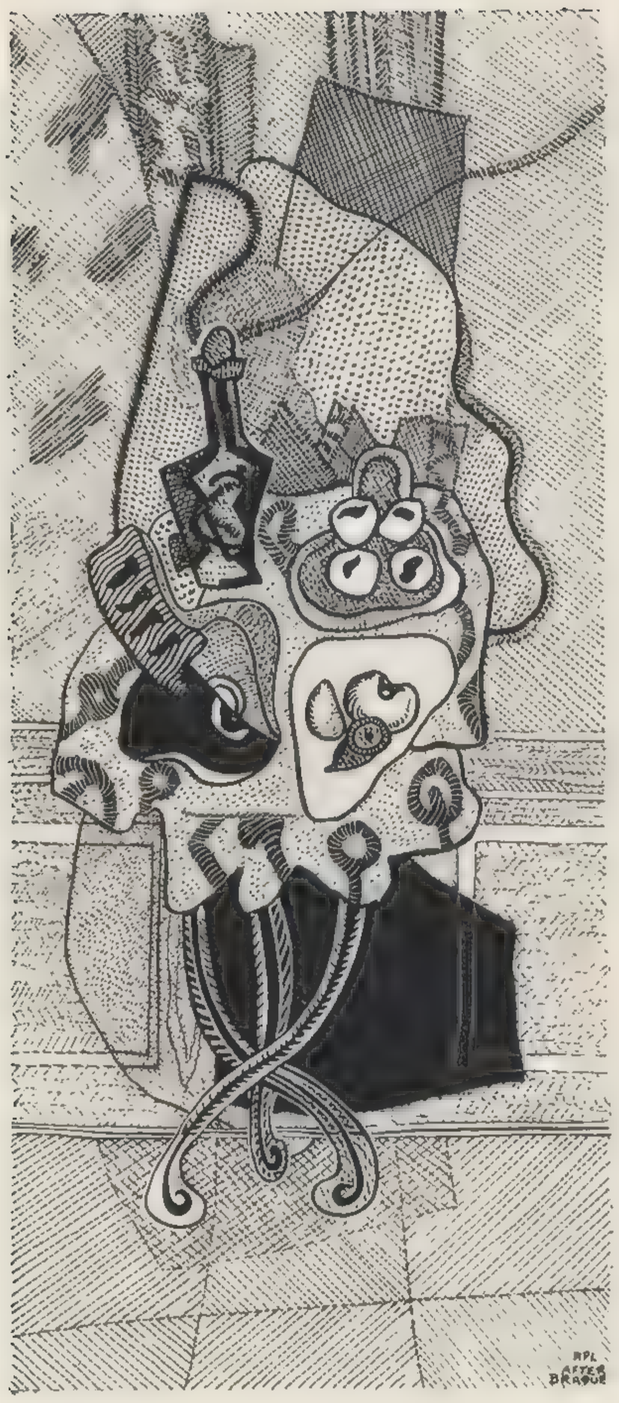
No more than you, do I like to dwell on this image of a grey-flannel world. Nor does my depiction mean that I think its advent foredoomed. Whether it comes or not will depend on how many will revolt ahead of time against it. And this, in turn, depends on traits of mind and character which are too deep-rooted to be reached by sermons. Test what I have said against what you see and hear. For you will have to *be* revolted by what you see and hear before you can revolt to any purpose. If you ask me what exactly you should do when you have been aroused to take your own road, I can say only two things, which everybody knows full well. The great difficulty is to believe them.

First. do not tolerate cant, especially in yourself. Talk nonsense all you want, but not cant—which is to say, pretence, make-believe, play-acting. Give these no quarter—in your tastes, your views, your hopes, your fears, your merits, your faults.

Second, for the sake of your work, attach yourself, in reality or imagination to a doer—a living man or an historical figure—from the study of whose example you may draw instruction, warning, and the vivifying force of past accomplishment clearly conceived.

If you do these two things with pertinacity and point, then no matter what your profession and your fate, and no matter how few of you survive to the end the pressures of the environment, those who have preceded you and who have not buried their talents will cheerfully leave the stage to you, confident and grateful, free from the mortal doubt: "Where are the disciples?"





"Le Guéridon" (round table)
sketched by R. P. Lister,
in the manner of Georges Braque

"Le grand guéridon"

BY R. P. LISTER

"Le grand guéridon" was the name of this picture. Phoebe and I were both extremely impressed by it. It contained a large number of objects skillfully painted after the manner of Braque. Many people have painted after the manner of Braque, but Braque did it best of all, and this picture was, after all, by Braque. When we had seen the rest of the exhibition we went back to have a second look at it.

"It's wonderful the way things come out at you and then go back in again," Phoebe said, but not very loudly. There are always spies around in art galleries listening for remarks, to make humourous cartoons of them. "Don't you think it's quite remarkable?"

"Really remarkable," I agreed. "I particularly like his treatment of the *guéridon*."

"You do?" Phoebe glanced at me thoughtfully, and then back at the picture. "You like the *guéridon* better than all the other things?"

"I don't say I like it better. But it's outstanding."

"You mean it stands out?"

"It stands out." I spoke firmly, and almost thought I had silenced her, though it seemed hardly possible.

Outside the gallery Phoebe suddenly asked me a question.

"Did you ever learn to play the *guéridon?*"

"I took lessons for a couple of years. But it just has too many strings."

"Too many strings?"

Her voice expressed a humourous astonishment, as if someone had asked her what she thought about El Greco's paintings in the Sistine Chapel. I took a surreptitious glance at her, but she was staring noncommittally at a plane tree. She is pretty quick, Phoebe, and sometimes you think you have her guessing, and then, suddenly, who's guessing after all? But it always pays to be bold.

"They're too close together to bow and too far apart to pluck," I said.

Just then we parted to walk round opposite sides of a plane tree, which gave Phoebe time to think things out. When we came together again she said, in a friendly fashion: "I should think the *guéridon* must be virtually impossible to play."

"Oh, it is. Virtually impossible."

"So difficult to tuck it up under the chin. Particularly if you happen to be wearing a *guéridon* at the time."

"*Wearing* a *guéridon?*"

"Not that it's a thing I'd ever choose to wear myself."

"Well, of course not," I agreed readily. "You hardly could, could you?"

"Couldn't I?"

"Well, could you?"

The situation was getting near deadlock, but Phoebe is addicted to swordplay, among her other vices. Instinct warned her not to use the same parry twice.

"I suppose I could wear a *guéridon* if I wanted to," she said frostily. It was a typically neat disengagement.

"Well, you know what the French say. Either never wear

a *guéridon*, or wear a *guéridon* all the time."

"*Chacun à son guéridon,*" she quoted, with a careless Gallic shrug.

"*Autres temps, autres guéridons,*" I almost sneered.

"*Mais où sont les guéridons d'antan?*"

Exhausted by this linguistic effort, we sat down on a bench.

"It's a pity we didn't bring a bagful of stale *guéridon* with us," Phoebe said. "These sparrows look terribly hungry."

"They can't be any hungrier than I am. You know what I'd like right now? I'd like a whole haunch of *guéridon*—stewed in red wine, say, with cucumber sauce, and anchovies. The way they do it in the Basque country, you know."

Nostalgia swam in Phoebe's blue eyes, or it may have been the wind, which blew strong and cold, ruffling the sparrows.

"I remember how *Père* Antoine used to go out at dawn to shoot them," she reminisced. "Half a dozen at a time, or even a dozen, depending on the state of the tides. He used to get them on the wing. He said he never missed, drunk or sober, as long as his *guéridon* was well oiled."

"You mean, he really used to oil that *guéridon?*"

"A man who keeps his *guéridon* well oiled need fear neither man nor devil. That's what *Père* Ambrose used to say."

"Antoine."

"I'm sorry. *Père* Antoine."

We resumed our stroll. The wind clawed our cheeks and tried to scratch our eyes out.

"It's beastly cold," I grumbled. "I wish I could get out the old *guéridon* and sail her right down Channel to the Cameroons or somewhere."

"It's only in town that you feel the cold." Phoebe is argumentative, though pretty. "I shouldn't mind being up in the Shires somewhere. There's nothing like a biting winter's day, with a brisk gallop over the hedgerows on a high-spirited *guéridon*, in pursuit of—well, anything you care to pursue," she ended, rather lamely.

"There's nothing like a brisk gallop on any sort of day," I said. "We were born in the wrong century. I'd like to be charging down on someone's tents, with a lot of other chaps, all yelling, and every man brandishing his trusty, gleaming *guéridon*. I might have snatched you up out of somebody's tent, instead of out of the queue at a number 11 bus stop."

"It was a 19." I had touched Phoebe on a tender, feministic spot. "And if you think that in this or any other age I'd spend my life in a tent polishing up a man's *guéridon*, you're very much mistaken."

I have no idea what she had in mind, but at this moment we came to the Marquis, and burst inward into the pub's warmth.

"Bitter?" I asked her, as she made for a seat by the fire.

"Please."

"A half, or a pint?"

"The usual *guéridon*."

"A pint and a half of bitter," I said to the man, when he appeared at last in an overhanging space between bottles. While he was drawing them, I glanced over at the snack bar. It was, as I had feared, wholly empty.

"You don't happen to have a meat pie, do you?" I asked, giving him four-and-six for two-and-fourpence-halfpenny. "And is there by any chance a French dictionary in the house?"

"I'm sorry, sir." He handed me back my own florin and three-halfpence, with an air of surprise. "It's Saturday."

It was not until late in the evening, when we went round to her apartment to get out of the wind, that we were able to set our minds at rest.

"I should never have thought of it," Phoebe said.

"Nor should I," I confessed. I laid the dictionary down and put my coffee cup on top of it, in order not to run any risk of spoiling the polish on her low, elegant, mahogany *guéridon*.

La Maur

SALON PERMANENT "Specialized" La Maur professional permanents give your hair the body and wave foundation necessary for a beautiful, fashionable coiffure.



FASCINATION
sophisticated elegance—
styled by Mr. Bruno



Inspired by matchless Sampler tapestries, Ingber's pouch is *the* smart new shape for '60. Its upper boundary is elegantly proscribed by a brass luggage-type frame. About $15 plus tax. Slightly higher in the West.

ingber Inc.
the best thing on your arm
NEW YORK PHILADELPHIA LOS ANGELES

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are featuring "LYCRA:"

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The H. W. Gossard Co.
Sarong
The Strouse, Adler Company
Warner's

THE TRUTH ABOUT BEAUTY MASQUES

(Continued from page 162)

Mer Masque (Bonwit Teller's Private Label) contains cod-liver oil, one of the many sea gifts to cosmetics, is wonderful for dry skin. Apply warm compresses over masque for stronger penetration; remove with mild lotion. The skin becomes supple, smooth.

The inner-directed cleansers: These are on a real clean-up drive, go deep and work on pores like a vacuum cleaner, leaving the skin fresh and exhilarated.

Dorothy Gray's Medicated Masque, a tempting rose colour, jars blackheads from the pores while hardening in four minutes. It should be followed by splashes of cool water to reduce redness. This is an excellent masque for problem skin.

Georgette Klinger's Deep Pore Cleanser will do a thorough spring cleaning at any season of the year. Off-white, applied with water, it has an abrasive, granular action on the skin. After setting it is easily removed with warm water. Follow with a rich cream or emollient.

Harriet Hubbard Ayer's Cleansing Grains. These tiny grains mix with water into a paste, behave like a masque, have a piquant cleansing quality. Water and washcloth removal. They are not recommended for dry or sensitive skins.

The surface stimulators: These specialize in that country-walk brightness, enliven and flush the skin. Of course, the flush is only temporary—like breakfast or the walk which has to be repeated every day, all masques have to be used a few times a week.

Frances Denney Viva Super Masque, pink and mentholated, remains creamy, has a delightful brisk-weather effect on the skin, leaves it vibrating and ready for make-up.

Germaine Monteil's Plastic Cream is a light silky masque that acts quickly, works the skin up to a fine sheen, wakes up colour.

Elizabeth Arden's Sensation Cream, another of the therapists among masques, looks like sticky caramel, gives a hot, stinging sensation. Should be preceded and followed by Ardena Eight Hour Cream. A quick actor, one to two minutes, it helps clear blemishes, blackheads, and rough areas; leaves a smooth rose wax-like surface. Definitely not recommended for sensitive skins.

Bonne Bell Medi-Masque is a treatment to dry and heal blemishes, gives a cool lift and toning to the skin. A pasta-coloured salve with a pleasantly medicated smell, it applies thickly but does not harden.

Elizabeth Arden's Velva Cream Masque has a wholesome oatmealy consistency, goes on lightly and comes off best with a washcloth and water. Its result—smooth, relatively dry skin.

Antoine de Paris Masque goes on as a thin green film, lettuce-fresh and moist. A non-setting masque, it invigorates normal as well as somewhat oily skin.

Jacqueline Cochran Flowing Velvet Radiant Masque, like pink Devonshire cream, stays creamy on the face, contains hydrolin, a moisture-giving ingredient. Result: whips up the skin's colour to a bright finish.

Charles of the Ritz Masque Revenescence, a slippery, filmy cream that has a mild pink-sparkly effect on the skin, leaves a smooth surface for make-up after removal with freshener.

Beauty Counselors Pick-up Masque, a shell-pink powder to add to cream, stays fluffy, is removed with water, and produces a long-lasting hot-ice scintillation.

Helena Rubinstein's Pomade Noire is for disturbed skins, a sticky, dark honey-coloured ointment with a clove scent. It fights against sallowness, stings up colour, and should be removed with an emollient. Too potent for sensitive skins.

The bracers act as a temporary face lift, wonderful for an evening. They pull in slack pores. When removed, most of these

(Continued on page 198)

"An American will be a nice novelty"

BY HILDEGARDE DOLSON

EDITOR'S NOTE: *Hildegarde Dolson has published a disarming autobiography,* We Shook the Family Tree; *a collection of short pieces,* Sorry to Be So Cheerful; *and three novels*—The Husband Who Ran Away, The Form Divine, *and* A Growing Wonder. *She gardens on her Greenwich Village terrace, writes song lyrics, and paints in what she describes as the "womb boom style." Her latest book,* The Great Oil Dorado, *is an account of the world's first oil well, drilled just twenty miles from her birthplace at Franklin, Pennsylvania.*

While the porter at the London Air Terminal was piling my bags into the cab, I looked again at the card in my purse, to check the name and address of the hotel where I had a reservation. The words were ready in my head, neat as pills laid out, when the driver turned around, but, instead, I was surprised to hear myself saying urgently, "Take me to Scotland Yard."

The old driver, who had been sitting slumped under his cap, reacted as if I'd fired a distress signal. The cab went off like a high-legged jack rabbit, and I'd never had a livelier run through traffic, not even in my own New York. This was around nine o'clock, Big Ben time, on my first night ever in England.

When the cab slowed before the high-arched stone entryway, behind several other cars, I stared out the window raptly at what was, for me, the ancestral home of all the murder mysteries I'd taken as nightcaps for years. Suddenly I realized the driver was talking about my luggage: did I want him to wait with it in the next turning? I looked at him, still bemused, and he said respectfully, "Do you know who you want to see at the Yard, Miss? You'll have to tell the Sergeant."

What fictitous name should I ask for? Gideon? Inspector Roderick Alleyn? Tey's Alan Grant? Lord Peter Wimsey's brother-in-law, Parker? Would one of them get me in for a quick look around? But I had never gate-crashed in my life, and I felt a little shy about starting at Scotland Yard.

When the driver finally understood that I was simply a bloody, night-blooming tourist, he gnashed the brakes and dumped me out at my hotel like a sack of potatoes.

In the next few weeks, London was so enchanting, so full of good theatre and hospitable friends of friends, that I had no time for crime, not even on paper. It was the last thing on my mind when I went down to spend a weekend on the edge of the Cotswolds. By then, I was so tired out from my marvellous holiday that I wanted to recuperate, in anti-social peace, before I took the plane for home a few days later. I was staying at a properly worm-eaten, warming-panned old inn, The Suckling Pig, in a village I'll call Twirkshire. When I first looked around the cobbled main street, and the higgledy-piggledy little stone houses with ancient steep-peaked thatched roofs, I thought with awe, "Why, it looks exactly like a colour advertisement for COME TO BRITAIN."

In that kind of setting, it seemed disrespectful to wear slacks when I started out Saturday afternoon for a walk. I was even rather doubtful about wearing my red cape. It's a dashing hip-length affair, fire-engine colour, which a friend had given me as a going-away present, and which I'd worn happily throughout my six-weeks' trip, from a gamboling-on-the-Alps costume, at Garmisch, to a theatre wrap in London. Twirkshire was the first place I'd felt self-conscious about unfurling it, but the fall day was too balmy for my heavy tweed coat, so cape it had to be.

Walking down the main street, I passed the ironmonger's, Petrol, Cycle Agent, Ammunition Stores. Just ahead of me, two small girls tugged at their stout mother, in convoy, and they all turned in at a doorway on the right. I noticed it was a dowdy-fronted little church, and I had already seen enough churches on the Continent to last me till All Souls' Eve. But as I came level with the entrance, I saw the notice propped like a sandwich board on the sidewalk:

OPENING OF CHURCH
BAZAAR
3 P.M. Saturday

I stopped and quivered like a bird dog. Dozens of times, in my midnight prowls through thrillers, I'd stumbled over bodies and stalked genteel killers at village church bazaars. They were one of my favourite settings for gore. Was the domineering, doomed Lady So-and-So opening the bazaar now, I wondered nostalgically? Was another victim-to-be having a dire fortune read from the tea leaves, or buying the gooseberry tart that contained arsenic?

"One shilling, please," a voice said.

I jumped guiltily. In my trance, I'd drifted right up to a small table set by the doorway under the steps. A middle-aged woman with hair like a solidly-built bird's nest was sitting there, with pence and shillings neatly piled on the table. "One shilling," she repeated.

"I—I'm American," I blurted out.

"Oh!" Her face clouded as if I'd said, "I'm a cannibal."

Just as on the dash to Scot-

(Continued on page 196)

ANDRE FANTASIES ORIGINAL

. . . veiled beauty to protect your coiffure from the wind

Illusion-Dot
Trade Mark

Driving — shopping — traveling — to and from parties, day or night. Chenille dotted nylon maline with velvet tie . . . $2.

ILLUSION-HOOD of plain nylon maline . . . beautiful colors . . . $1.

At beauty shops, department stores, gift shops.

Created by Andre Fantasies, Inc.
Baltimore 1, Md.

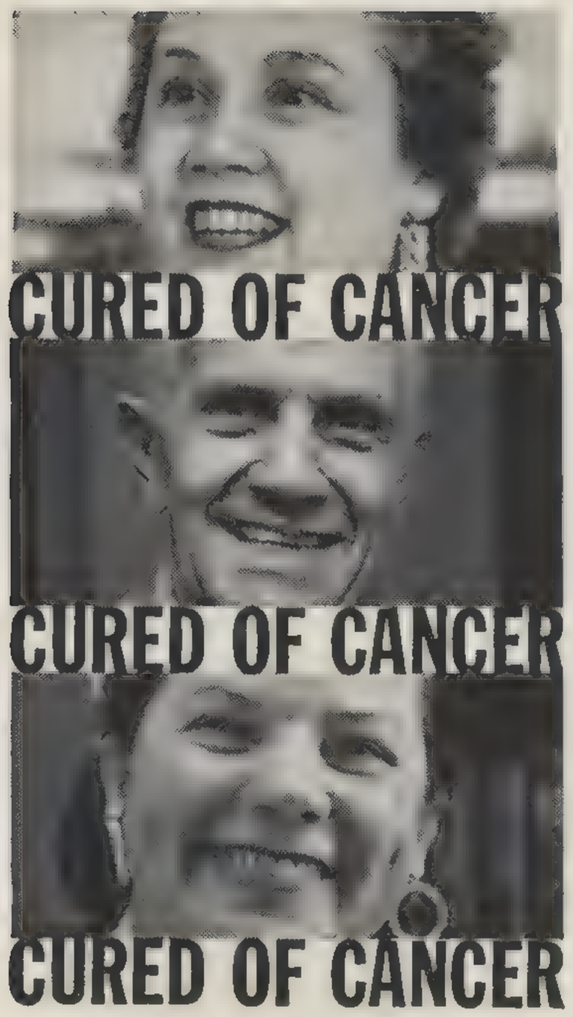


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If you have moved, or are planning to move, please inform Circulation Department, Condé Nast Publications, Inc., Greenwich, Conn. Please tell us: your name, the name of your magazine, your old street address, city, zone, and state and your new street address, city, zone, and state.



There are a million of them! Untold numbers of these men and women actually owe their lives to information they obtained from the American Cancer Society.

Fighting cancer is our business. We have all kinds of ammunition: posters; exhibits; film strips; easy-to-understand folders; hard-hitting, dramatic films.

They're free for use in your office, your club, at your PTA meeting, your church socials, your community center. They're all designed to alert you, your family and your friends to facts about cancer which can mean the difference between life and death.

Call or write the Unit of the American Cancer Society nearest you. It's stocked with ammunition that could save *your* life.

AMERICAN CANCER SOCIETY

A NICE NOVELTY

(Continued from page 195)

land Yard, I was surprised at the words that popped out of my mouth. "Would they mind if I came in a minute?"

She said dubiously, "I shouldn't think so." Then with a gallant rallying of good manners, "Why, we'd be delighted, I'm sure." She took my shilling.

When I still hung back, shyly, she said in a warmer tone, "Now you go right along in. An American will be quite a nice novelty."

The room, a basement parish hall, was long and narrow, bordered by stalls on all sides, and thick with women and children. Just inside the door, along the front wall, there was a board placed on two sawhorses, with sausages spread out neatly in little bundles tied like twigs. The placard said: PORK FAGGOTS.

As I stood there, the woman in charge of the stall asked cheerily, "Would you like some nice fresh faggots for your breakfast?" I explained, apologetically, I was only staying in Twirkshire overnight.

"Oh, you're American," she said. "Well! Fancy that!"

I thought if the church ladies were sporting enough to let me in, I ought to show my gratitude by buying something, but I couldn't think what to do with pork faggots, so I moved on quickly. At the flower stall, I bought a boutonniere for sixpence, a pale-yellow flower with its stem wrapped in pink crêpe paper. "Is this a primrose?" I asked. A young girl behind the potted plants giggled, and shook her head. She watched with interest while I pinned the non-primrose on my cape.

The ladies at the needlework stall almost unloaded a quilted velvet tea cosy on me for fifteen shillings, but I said I was travelling by plane and couldn't take anything that bulky. We compromised on an orange felt needle holder shaped like a garden hat, cross-stitched in purple and green. While they were rustling up change for a pound note, a young voice rose loud and clear somewhere behind me. "It's the one in the cape."

One of the needlework ladies said quickly, "Your cape is quite the hit of the bazaar. I've been wondering, is it cut with armholes?"

Several of the needlework ladies swarmed around to examine me. I thought for a minute they were going to lay me down on the floor and cut a pattern off me. If that's what they had in mind, they were deterred by the arrival of their vicar. He was a very tall, thin, cleric-collared man who pumped my hand and said, "I hear you're American. How nice of you to come and see us. Usually the tourists only go to St. John the Baptist. I'll take you upstairs for a real look around."

I stammered something about wanting to come because I'd read so much—but then I broke off, because it didn't seem polite to say "about the clever bumpings-off at church bazaars." He smiled benignly. "Oh, yes, Twirkshire's in all the histories. Canterbury pilgrims stopped—but you know that, of course." Like a sheep dog, he herded me through the clumps of parishioners, and up some stairs at the back of the room. The outside of the building had looked so undistinguished that as we came into the small church proper, I exclaimed with astonished pleasure over the pure, soaring curve of dome. "We had quite a good local man on this," the vicar said. "That chap Kempster who worked with Wren on St. Paul's."

I was genuinely charmed, but perhaps I overdid it. When we got back downstairs, the vicar summoned a fresh-faced, very blue-eyed woman, and introduced her as the headmistress of the grammar school. "The American's very interested in our history," he said. "So I leave her in good hands."

After he'd left us, the headmistress said modestly, "I've only been here five years, but you must meet our history teacher, Miss Brillip. She's the real authority. Come, I'll get you a cup of tea and then find her."

I was juggling my teacup, my needle-holder, and a little iced cake when the headmistress returned. She had in tow a woman whose face dashed forward from her neck—horseteeth and all—in an uncanny resemblance to the games mistress of St. Trinian's. This was Miss Brillip, and she was panting with friendly eagerness to fill in my gaps. The headmistress, whose bright blue eyes were used to spotting recalcitrants, must have sensed suddenly that the vicar had overestimated my hunger for historical knowledge.

"Just give the American a bit of background," she said. "Brief, mind you."

Miss Brillip put her head on one side, beaming at me roguishly. "You know the stone bridge at the foot of Chipping Lane?" she began. I nodded, because at least I knew *some* stone bridge, and we might as well cross it. Miss Brillip went on, sucking each word between her teeth. "Well," she said, "the Saxons had a bit of a do there."

She gave the headmistress a pleased look, obviously feeling she'd hit on the right *Reader's Digesty* style: pith on a pinhead. "And I'm sure you noticed the shop right across the street," she said. "One of the finest roof lines in Twirkshire. That was the inn where Nell Gwyn used to come and tumble about with the king. It's a chemist's now—rather a good joke, that."

She was telling me something about Queen Elizabeth—"the First, of course"—on a visit to Twirkshire, and if it involved any tumbling about with Essex, I missed hearing, because a cake-stall lady came over just then to collect my teacup and to ask me how I liked Twirkshire. I said truthfully it was exactly the sort of English village I'd always loved reading about.

My cram-coach, Miss Brillip, lost her roguish look and bared her teeth to snap, "Don't ever say *village*. We were incorporated in 1102."

I apologized for my ignorance.

"You Americans couldn't be expected to know," Miss Brillip said courteously, but with her chin still withdrawn. "Before your time, of course."

The headmistress said quickly, "Have you told her about Cromwell?"

"He didn't come here till . . . ," Miss Brillip said, still brooding. "So we haven't got to that."

"Didn't some of his Levellers escape to the States?" The headmistress was trying gallantly to find a congenial hands-across-the-sea subject.

"Yes, and they had a very difficult time." It was clear she

thought they'd have been better off beheaded at home. I was about to ask if Cromwell had had a bit of a do in Twirkshire when Miss Brillip said, "No doubt you noticed the poor chap's scrawl on the stone."

I was startled at the idea of Cromwell as a poor chap, and my face must have shown my bewilderment.

"It was one of his mutineers," the headmistress explained. "Cromwell shut up three hundred Levellers in the church, and one man scratched his name and the date on a wall, before he was shot."

"Only three were shot in the church," Miss Brillip said.

"Upstairs?" I asked respectfully.

"Not here, in the *Methodist*," Miss Brillip said. "St. John the Baptist." She was flabbergasted to find I still hadn't been inside the other church. "But it's starred in every guidebook." She was exhorting me earnestly, pelting me with statistics, when the headmistress, using progressive child psychology, said, "You might find the memorial tablets there rather amusing. Harman's monument even has a few Red Indians."

Miss Brillip, happy-toothed again, explained to me that Harman was the barber surgeon who'd been given Twirkshire priory for saving the life of Henry the Eighth, "On some unknown occasion."

"Probably rescued Henry from one of his wives," the headmistress remarked briskly.

A gauntly handsome woman came over to ask Miss Brillip if she planned to attend the class in bell-ringing at the library Tuesday evening.

Miss Brillip introduced me as "the American who's interested in our local history. Perhaps she'd enjoy learning something about bell-ringing."

I had once tried doggedly to read a Dorothy Sayers mystery about bell ringers, and could never even get to the first strike note. Now my eyes must have turned glassy, in recollection, because the headmistress said qiuckly, "We were just telling the American about the Red Indians on the Harman monument."

The newcomer, Miss Roper-Wood, said tartly, "I have no doubt they're more accurate than the ones in your Hollywood cinema. Those peace pipes they use are absurd."

"Miss Roper-Wood has an interesting specimen brought home from the States by a kinsman," Miss Brillip said. "The carving is most unusual."

"It's the shape that should interest her," the peace pipe's owner said. "The bowl is as big as an evening pouch, but the mouthpiece is only two inches long. In your cinema, the stem is always the length of a tyre jack. Too silly. Someone should tell those Hollywood chaps." She looked at me sternly, making it clear where my patriotic duty lay. "Americans should at least know what a real peace pipe looks like."

There was a wicked inflection on the last two words, and the headmistress, hearing it, rode to the rescue again. "One of my girls thought you might have something to do with the Hollywood cinema yourself," she said to me. All of us looked so astonished that she added quickly, "Not that you look like an actress." (This was British understatement at its under-est.) "But your cape."

"That's not a cinema fashion," Miss Roper-Wood said. "It's patterned after a London bobby's cape." She turned to me majestically. "Is it not?"

"Yes," I said gratefully. I felt as if I'd been crowned, or at least helmeted and cloaked. If I hadn't quite made the grade at Scotland Yard, this was still a wonderfully solid climax to sit on.

PARIS-MADE BOUTIQUE COSTUME

The following is a list of Galerie shops throughout the country where the costume shown on page 164 may be found.

Albuquerque, N. M.	Hubbard's	Chattanooga, Tenn.	Miller Bros.
Asheville, N. C.	Bon Marché	Corpus Christi, Tex.	Lichtenstein's
Birmingham, Ala.	J. Blach & Sons	El Paso, Tex.	Popular Dry Goods
Charlotte, N. C.	Bon Marché	Fort Worth, Tex.	Stripling's

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THE TRUTH ABOUT BEAUTY MASQUES

(Continued from page 194)

leave behind an impression of themselves, which remains as a protective invisible film.

Du Barry's Dory Beauty Masque. This is the white-face Marcel Marceau one that lifts or peels off. Particularly good for dry skin, it leaves behind a firm taut impression. The sea contribution to this masque is algae, those rich tiny plants that scientists hope may some day solve part of the world's food shortage; their immediate usefulness here is the fact that they help against certain allergies. (Ready next month.)

Revlon Build Up, is a milky masque, forms an invisible lacquer on the face in about four minutes. When it is rinsed off, the skin is warm, flushed, and taut.

Stendhal's Masque Fabio, a green-blue opaque cream, is particularly recommended for oily skin. It sets in five minutes, comes off with water, and gives a brisk awakening to the complexion, tightens pores.

Max Factor's Facial Pack, pearly pink and transparent, sets taut in five minutes, removes with water. Afterwards the skin feels fanned-cool, looks concise and smooth.

Helena Rubinstein Herbal Mask is invisible on the face, fragrant with herbs—Cleopatra used them in her masques. You can feel it pulling; leaves the most sensitive skins braced and clear. Water removal.

Le Secret de Blanche Delysia—it's pure horse blood serum combined, of course, with scented ingredients; in fact, it looks like perfume. Not too secretive really, for the tightening and firming qualities of blood are known from the fresh beefsteak treatment for black eyes. This masque can be used around the eyes to firm sagging lines; can also stay on all night.

Orlane Rève Bleu imparts a fresh clarification and firmness to oily skin, is slightly drying for normal skin. A day-blue colour, it sets to a chalky consistency in under ten minutes.

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For facts and photographs

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